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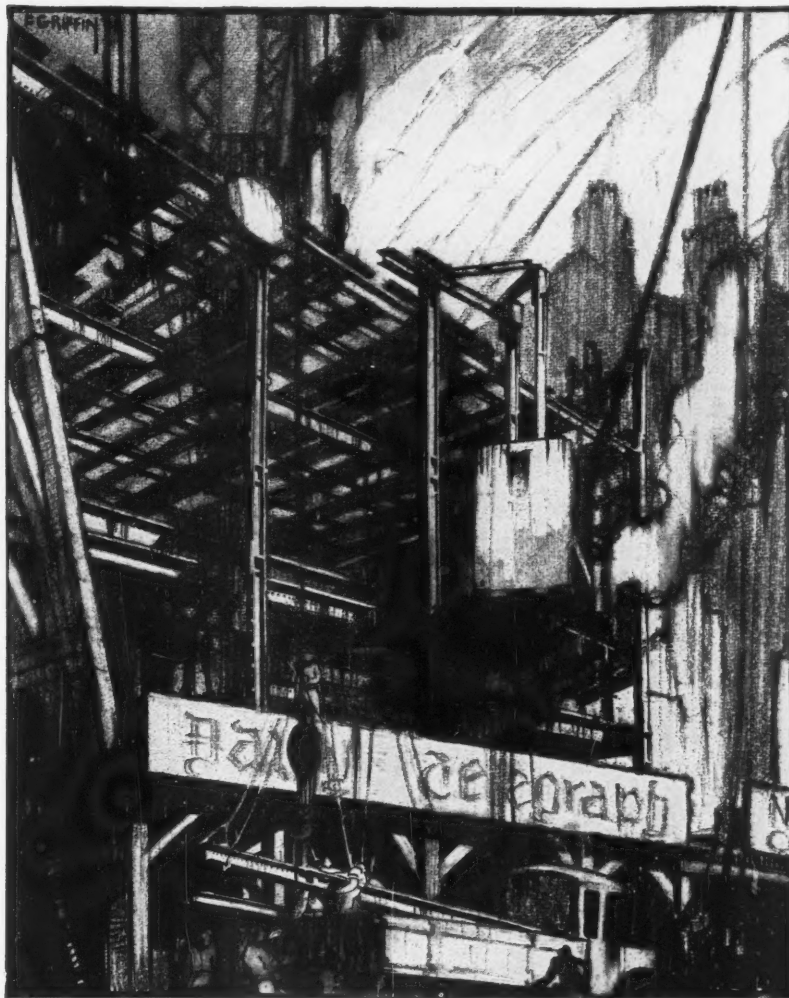
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Plate I. October 1929.
THE CHURCH OF SS. GIOVANNI
AND PAOLO AT VENICE.
From a painting by Canaletto.

A History
of
The English House.

By Nathaniel Lloyd.

INTRODUCTION TO PART III.

TO understand the great change now to take place in house planning and design, it is necessary clearly to appreciate the difference between Gothic and Renaissance buildings.

Gothic architecture developed from :

(a) The plan, which followed requirements. A rough plan was first made, which was modified as work progressed. Detailing was done by master men in each trade. Supervision was by the master tradesman, whose trade was most involved, and by a clerk or surveyor who ordered materials, kept accounts, etc.;

e.g. (1) The similarity of church and cathedral planning; (2) the persistence of the nucleus of the house plan—hall, upper end and lower end chambers—from which extensions were made.

(b) The materials used, the natures of which suggested forms and details. It was the flexibility of the materials that produced variety of forms, which were conditioned by the natures of the materials;

e.g. (1) The development from the ponderous Norman arch of small span to the soaring Gothic roof was the result, not so much of pre-conceived design, as of greater skill in building with stone and an understanding of its possibilities; (2) the development of church woodwork in the fifteenth century followed the emancipation of joiners from masons' methods of construction (from which they started) and consequent development of skill in using wood.

In short, the results were obtained adventitiously through the practice of building, and not by application of, or in accordance with, reasoned rules.

In Renaissance architecture :

(a) The building and all its details were the conception of one man's mind.

(b) The designer worked to certain formal canons of art, to which his building conformed.

(c) These canons were purely arbitrary and bore no relation to the peculiarities of materials to be used; the materials had to be shaped to the forms, instead of the forms arising out of the peculiarities of the materials.

(d) Designing was done in orderly fashion, according to rules, which were strictly laid down and departure from which would usually prove disastrous. These, then, were the essentials—ORDER—PROPORTION.

The difference, therefore, between Gothic and Renaissance methods was the difference between a product of many minds, freely exercised in developing forms suggested by the materials with which they worked and a product of one highly-trained and organized mind, working to rules, which imposed forms upon the building. For convenience, we speak of the Gothic and of the Renaissance styles; but the essential difference was not one of style (there were many styles during the Gothic period), but the difference of method. This the Elizabethan and Jacobean builders failed to realize; they simply took new forms and applied them to their works. It was Inigo Jones who led into the clear light of the new day those who had been groping in twilight for a century and a-half, during which they exhibited remarkable aptitude in combining incongruous elements to produce works—at their worst, ridiculous; at their best, possessing some beauty and interest, but without achieving any great distinction as works of art.

Notwithstanding centuries of building enterprise, during which immense numbers of ecclesiastical and domestic buildings were erected, at no time had any man yet risen so much above his fellows, by means of his exceptional ability in designing, as to cause any revolution in style or in methods. Yet these had changed. In the course of seven hundred years such marked styles as Saxon, Norman, Early English, Decorated, Perpendicular, Tudor, Elizabethan, and Jacobean had come, left their impress upon those which succeeded them, and then ceased to be living architecture. The subdivision of duties and control amongst the considerable number of persons engaged upon any large building enterprise, together with the fidelity with which these adhered to traditional forms (modified by variations suggested by models from the Continent), were factors which must persist until the advent of a man of wider knowledge and greater ability, who should cut adrift from tradition and really give effect to the principles of that Renaissance which had been filtering in diluted forms into England for a hundred and fifty years.

As we look into the succession of periods, of styles, and of buildings, we see, now and again, but indistinctly, the forms of their authors pass across the scene. Now a greater form looms into view out of the confusion and obscurity of architectural practice, as a giant might out of a misty landscape. The mist is Time and, like other mists, distorts the forms partially enveloped—often by magnifying parts or the whole of them. Such has frequently proved the case with great men, and is what has happened to Inigo Jones. Thirty years ago the number of existing buildings attributed to him was considerable. Most are now discredited; even those notable instances,¹ affirmed by tradition, confirmed by men who wrote of him not many years after his death and used by modern authorities as illustrations of his stupendous ability, recently have been proved to be, not his own work, but works "of his school." Reference to two such attributions will suffice. Raynham Hall, Norfolk, shows no record in its minute accounts of building to connect the design with Inigo Jones, but contains many references to designing by craftsmen such as have been quoted in these pages in connection with other houses. Coleshill House, Berkshire, seemed more securely fixed to Inigo Jones as his design than almost any other existing building; yet the notebooks² of Sir Roger Pratt (his friend) prove that Pratt was the designer, architect, and superintendent of the whole.

Although few buildings can be stated, definitely, to have been

¹ Conspicuous amongst these are the attributions in *Vitruvius Britannicus*, by Colen Campbell, who credits to Inigo Jones the plans for Whitehall Palace (now known to be Webb's) and the centre block of Cobham Hall, which is so unworthy as to be incredible as an example of his work. In other attributions Campbell has proved equally incorrect.

² *The Architecture of Sir Roger Pratt*, edited by R. T. Gunther. Oxford, 1928.

designed by Inigo Jones, two remain of which there is no doubt: the Banqueting House, Whitehall, and the Queen's House, Greenwich. The Banqueting House, Fig. 314, finished in 1622, was the first building of its kind to be erected in England. Although in the manner of Italian palaces, it is no copy, but an original and vigorous composition, such as has seldom been surpassed in any country. The Queen's House (Figs. 311, 312, 313), finished in 1635, is equally Italian in inspiration, equally original in its conception, and just as distinct from other buildings in England at that time. Notwithstanding the promise of its exterior, the Banqueting House is not a building of two stories, but a large hall, the whole height of the building, with a gallery round, at first-floor level. The Queen's House, however, was planned as a dwelling, and its internal plan and divisions correspond with its exterior. Both these buildings were remarkable at the time they were erected, but their qualities are such that they remain examples of outstanding merit for all time. There can be no doubt that they attracted attention, gained approval, and set a fashion, but it is doubtful whether these and perhaps a few other buildings (some destroyed, some of now doubtful authorship) alone would have brought about the great changes in house design and planning which occurred.

In Inigo Jones's sketchbook are two references to architectural

principles,¹ both dated January 1614. In these he says that first the plan must be designed, consideration being given to utility, and that then this may be varied and adorned. He then expresses his opinion that elaboration in details and ornaments should be reserved for interiors and that exteriors should incline towards severity, or, as he terms it, "graviti," concluding with the words:

"In architecture ye outward ornaments oft (ought) to be sollid, proporsionable according to the rulles, masculine and unaffected."

The last phrase has been quoted many times, but always divorced from its contextual reference to "outward ornaments."

In the second paragraph of remarks on architecture he instances the study of parts of the human body before drawing the whole figure, and applies this to architectural design by saying that:

"One must study the Parts as loges Entrances Haales chambers staires doures windowes and then adorne them with Colloms cornishes sfondati, statures, paintings, compartiments, quadratures, Cartochi, tearmi, festoni, armes," etc. etc.

It is unnecessary to quote the long list of parts which he names, but both extracts from the sketchbook are interesting as records of his own methods of working at that date.

XIV.¹—The Seventeenth Century (*Continued*).

↓ The School of Inigo Jones.

KINGS:

JAMES I .. 1603-1625
CHARLES I .. 1625-1649

COMMONWEALTH .. 1649-1660
CHARLES II .. 1660-1684

INIGO JONES was born in 1573;² his father was a cloth-worker in a small way of business, and the son received but scanty education. There is no evidence as to his having been apprenticed (as has been stated) to a joiner, though subsequent events suggest this is possible, but he showed early ability as a draughtsman and painter. After the death of his father in 1597 he went to Italy (perhaps two or three years later) and remained on the Continent until 1603, when he was again in England, and in contemporary records a payment is recorded, "To Henygo Jones, a picture maker, x, li."³ In 1605 he was (probably) in Italy again. In 1611 he was appointed Surveyor to Prince Henry, who died in 1612. In 1613 he went to Italy once more, returning in 1615, when he was appointed Surveyor to the King. Between 1619 and 1622 the Banqueting House was built. The Queen's House, Greenwich, commenced 1618, was not completed until 1635. In 1634 he was appointed Surveyor to undertake the restoration of Old St. Paul's Cathedral, which he furnished with classic details (including a Corinthian portico to the west front) all out of keeping with the Gothic structure, but the novelty and new fashion of which brought him unstinted praise. He died in 1652, aged 79.

The fragmentary records of Inigo Jones include references to his connection with other architectural enterprises, to most of which his claim to be the designer is slenderly supported. There are more records of his duties as surveyor,

such as reports on existing buildings, highways, and such incongruous matters as a report as to the dearth of grain and appointment to examine the King's coins. The fact is that the duties of the King's Surveyor were multifarious, and designing buildings was a very small part of these duties. An instance of the scope of his obligations is furnished in a petition dated June 27, 1646.

"Petition of the Officers of His Majesties Works, who complain that Arthur Cundall, of Westminster carpenter, has brought a suit against them for the timberwork of the court for the trial of the late Earl of Strafford in Westminster Hall, which he pretends was taken from him after the trial by the Earl of Lindsay, &c. &c. whereas Cundall was to find the workmanship and have his stuff again. As the suit is likely to become a precedent to others who have money owing to them from his Majesty in the said office, to the Petitioners utter ruin, they pray that some course may be taken for their protection." The Petition is signed by Inigo Jones and Henry Wicks.²

It seems, sometimes, to be forgotten that books like those of Serlio and Sir Henry Wotton prepared the way and that both public taste and public inclination (that is, the influential public) were disposed to adopt architecture in the Italian manner in place of a second-hand renaissance derived from the Netherlands, so that Inigo Jones was not so completely a pioneer entering unknown territory as has been represented.

Up to his appointment as the King's Surveyor in 1615, Inigo Jones's name is not associated with any building, but he had long established a reputation as a designer of scenery for masques, beginning with "The Masque of Blackness" in 1605 and concluding the long series with "The Masque of Salmacida Spolia" in 1640. Of drawings by him which have

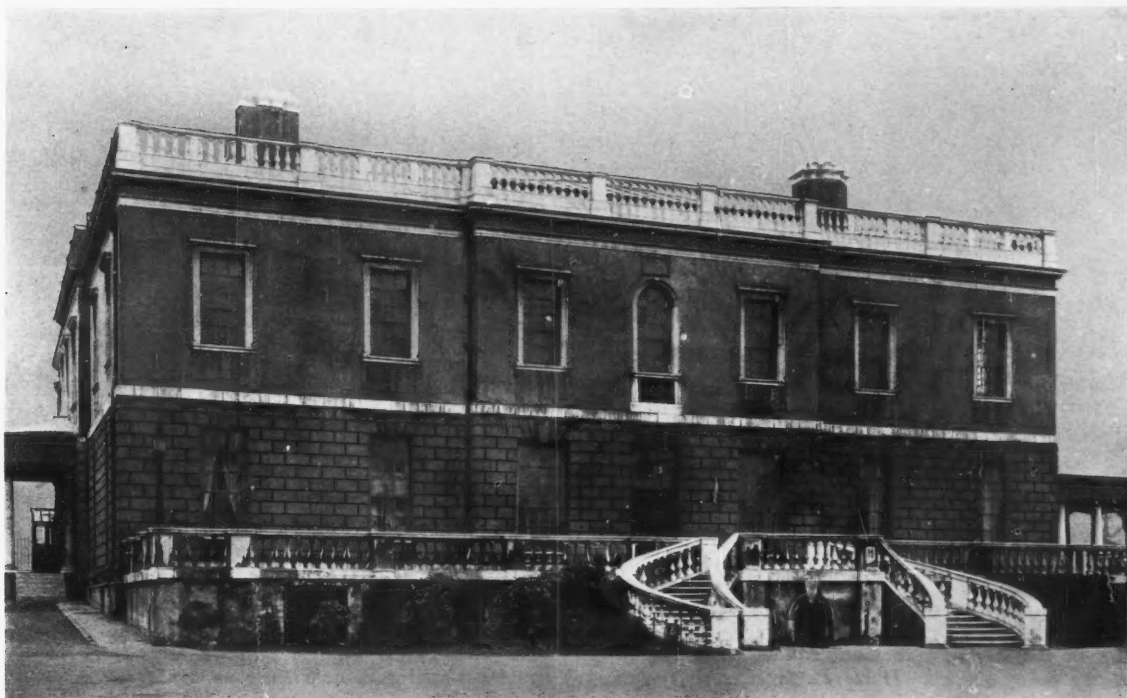
¹ The previous articles were published in the issues of THE ARCHITECTURAL REVIEW for January-July, October-December 1928, and January-April 1929.

² For this and the following dates I have followed the "Chronology" in *Inigo Jones*, by J. Alfred Gotch. London, 1928.

³ Rutland Papers.

¹ Quoted in full in *Inigo Jones*, by J. Alfred Gotch, pp. 81-2.

² L.J. viii, 397. Hist. Commn., pt. 3, 1877 (C. 1745).



1618-35.
The colonnades were built c. 1807.

FIG. 311.—The north front of the Queen's House, Greenwich.

King : Charles I.
Inigo Jones, Architect.

FIG. 312.—To realize fully the difference between this new style and that which it superseded the illustration should be compared with those of other houses which were built during the first third of the seventeenth century. (See FIGS. 287, 294, 306, 307.) FIG. 312.—The two courts served to light the Dover road which passed through the house at the ground-floor level. The north and principal entrance was formed into a square salon or hall, with a gallery encircling it at the first-floor level, which was the height of two stories. Except the gallery, there are no passages or corridors and rooms opening off one another. The principal

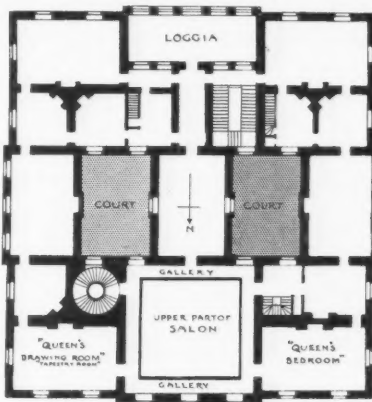
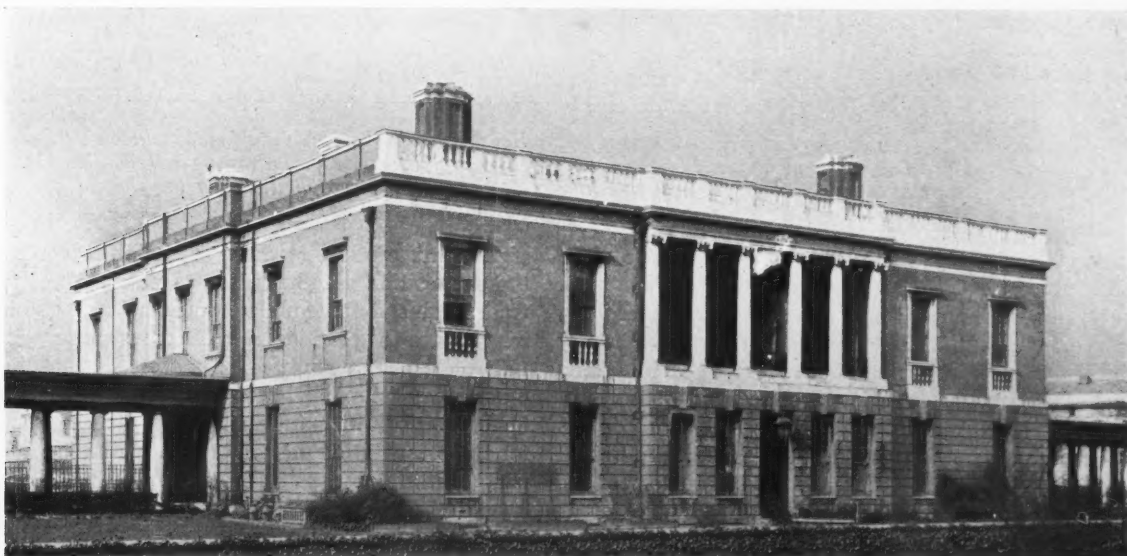


FIG. 312.—Plan of the first floor, the Queen's House, Greenwich.

and original staircase is the round one. FIG. 313.—The first dwelling-house in England designed in the Italian manner was built astride the Dover-London road. The position of this architectural novelty over the road may account for the contemporary description of the house as a "curious devise." The road passed under the house where it now stops the colonnades. Tradition has it that the Queen objected to crossing the road in order to reach either the park or the river. The house is remarkably like an Italian palace, but the loggia faces south, instead of north as it would have done in Italy.

Inigo Jones,
Architect.



1618-35.

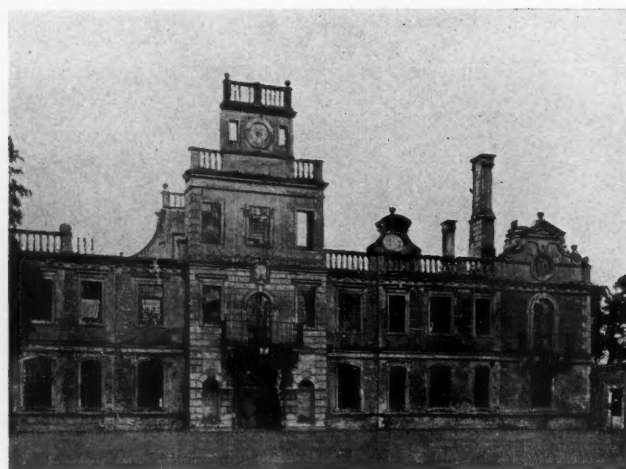
FIG. 313.—The south elevation of the Queen's House, Greenwich. Inigo Jones, Architect.

King : Charles I.

THE ENGLISH HOUSE.



1619-22. FIG. 314.—The Banqueting House, Whitehall, London.
King : Charles I.
Inigo Jones, Architect.



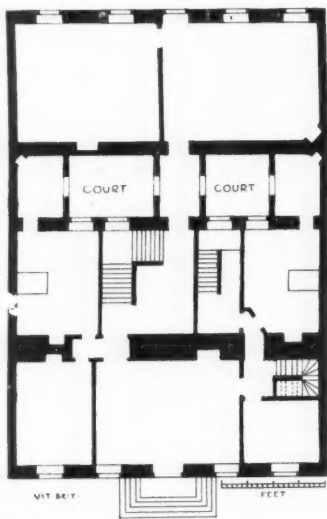
1638-40. FIG. 315.—The north front of Kirby Hall,
King : Charles I.
Northamptonshire.

FIG. 314.—This is the first building to be built in England in the purely Italian style, and probably the façade illustrated has never been surpassed. A drawing made by Inigo Jones shows the centre surmounted by a triangular pediment, and the whole roof hipped, the balustrade being omitted. It represents an early instance, in this country, of a

hipped roof design. The variation of the pediments to the ground-floor windows and the use of flat entablatures at the first floor was, no doubt, an innovation at that time. The windows were furnished with wood (mullion and transom) frames, filled with lead lights.

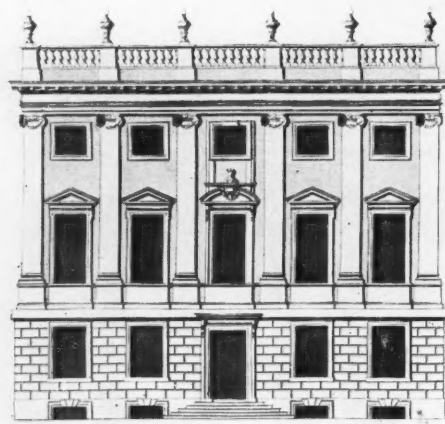
FIG. 315.—This front was built or faced for Sir Christopher Hatton, afterwards Lord Hatton. Although attributed to Inigo Jones there is no evidence that he was the architect, but, certainly, it may be said to be of his school and is in the Italian manner. FIG. 316.—

Plans of town houses necessarily varied from current types because they had to be adapted to the configurations of their sites. The plan of the early-sixteenth-century house (FIG. 197) had little



1641.

FIGS. 316, 317.—Lindsey House, Lincoln's Inn Fields, London.
Left : The ground-floor plan. Right : The elevation.



From "Vitruvius Britannicus." King : Charles I.

From a drawing by Colen Campbell.

in common with that of the conventional hall with its upper and lower end chambers, as shown in FIGS. 160 and 163. Notwithstanding the exigencies of the site and the symmetrical Italianated elevation, the entrance doorway gives into a large room having a fireplace and a chamber at each end : an arrangement reminiscent of the

From "Vitruvius Britannicus."

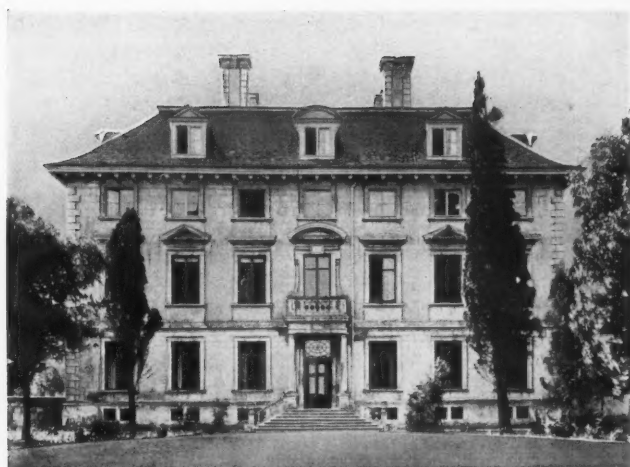
medieval plan, though the hall was no longer a common living-room but had become an entrance hall—the introduction of the staircase into the hall was to come a little later. FIG. 317.

Comparison is interesting between this early town house of the school of Inigo Jones, the early sixteenth-century house at Glastonbury (FIG. 198), and the early seventeenth-century house at Oundle (FIG. 300). The contrast with timber and plaster-fronted Elizabethan houses (as that at Goudhurst, FIG. 217), of which many town examples survive, is still more striking. Lindsey

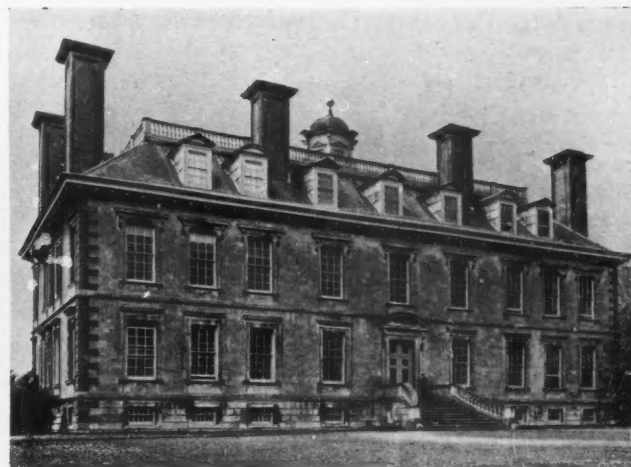
House has been altered by lowering the window cills and doubling the doorway ; consequently, the drawing by Colen Campbell gives a better idea than a photograph would of the front and its proportions.

been preserved, upwards of 450 relate to masques, 70 or 80 to architecture. His copy of *Palladio*, which he bought in Italy and which he studied assiduously, has many notes upon architecture, together with others such as are usually associated with a commonplace book. His sketchbook is filled with drawings other than architectural—studies of human figures, heads and limbs, drapery—all with copious notes. The impression conveyed is that these interested him more than his architectural studies. Inigo Jones's appointments as surveyor to prince and to king, together with his ingenuity in devising stage scenery of more elaborate nature than anything yet seen (the scenery of the Elizabethan stage was negligible) and carrying its mechanism to a

high point of development, are indirect confirmations of the supposition that he was engaged in one of the building trades in his youth, for that would have given him valuable insight into the practical side of construction. The elaboration of the large number of masques which he produced must have occupied the greater part of his time, and the opportunities which they afforded, when designing scenery, for the presentation of Italian architecture and the popularizing of it are obvious. Had his architectural practice been immensely larger than it was, it could not have exercised so much influence upon current taste as the repeated presentation of architectural scenery, after the manner of Italian buildings, before the King and Court. In considering the



c. 1656. FIG. 318.—The north front of Thorpe Hall, near Peterborough. Commonwealth.



c. 1662. FIG. 320.—Coleshill, Berkshire. King: Charles II. Sir Roger Pratt, Architect.

FIG. 318.—This square building with its hipped roof, cornice and pedimented windows is far removed, in its Italian manner, from gabled buildings of the H plan, like Broome Park (FIG. 307). The porches are probably the first of their type to be built in England. The original wooden window frames with mullions and transoms, like most others of this period, have been destroyed. Novel features are the windows of the ground and third floors which have simply moulded architraves, and those of the first floor which have alternately triangular pediments and flat entablatures — except the centre window, which has a segmental pediment and outside the architrave pilasters springing from ramped volutes such as are found elsewhere in the house.

FIG. 319.—Notwithstanding the otherwise completely Italianated plan and elevations, the medieval plan lingers in the shaded portion, which consists of an entry giving into the hall on the left and with passages to the offices on the right. The plan consists of two passages crossing each other and dividing the chambers (and the house) into four equal divisions. The portion of the layout illustrated shows the entrance court which is approached through gate piers and enclosed by a balustrade. Outbuildings stand in the court on the west of the house.

FIG. 320.—Coleshill (long attributed to Inigo Jones, but actually designed and carried out by his friend, Sir Roger Pratt) is one of the finest houses in the country. This is due to its admirable proportions: to the disposition of the windows in three groups, the spacing of those in the centre group being wider than those on each side: the substantial and well-proportioned chimneys are well placed, and the

whole is crowned by a handsome cupola through which access to the balustraded roof is gained. The windows have simple architraves and entablatures. The contrast between this building in the Italian manner and such a Gothic house as Ockwells Manor (FIG. 154) is striking. At Ockwells, though the building has a wide front, the pre-

dominating lines are vertical; at Coleshill the lines are horizontal. At Coleshill pediments have taken the place of gables; at Ockwells the windows are divided by mullions into many lights, whereas, originally, at Coleshill each window had one mullion and a transom. Ockwells has many breaks in its front, such as the projections of the porch and bays, but Coleshill has flat surfaces. At Ockwells the windows are disposed without regard to symmetry (though the elevation is well balanced); at Coleshill every feature is absolutely symmetrical. The plan of Ockwells, like that of all Gothic houses, is rambling; at Coleshill it is as symmetrical as its elevations.

FIG. 321.—The placing of a large staircase hall and a great parlour beyond it—the two occupying the

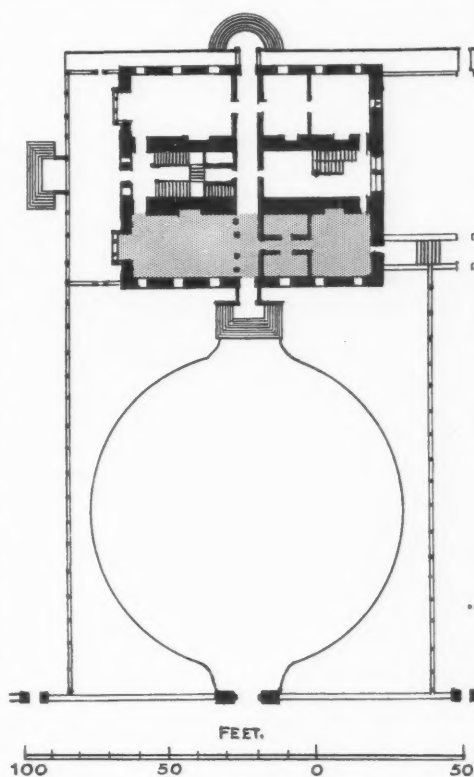


FIG. 319.—The ground-floor plan of Thorpe Hall. From Hakewell's drawing.

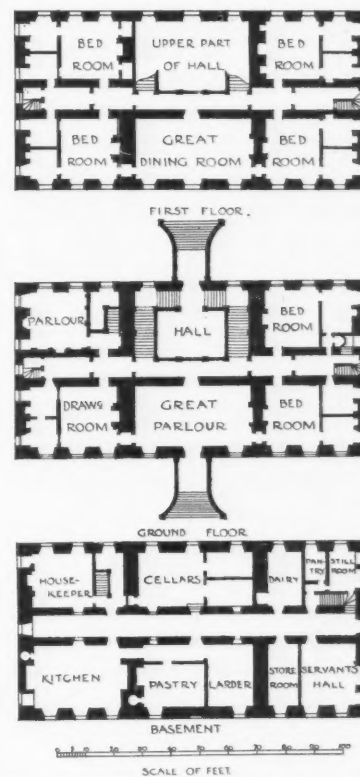


FIG. 321.—Plans of the basement, ground- and first-floors at Coleshill.

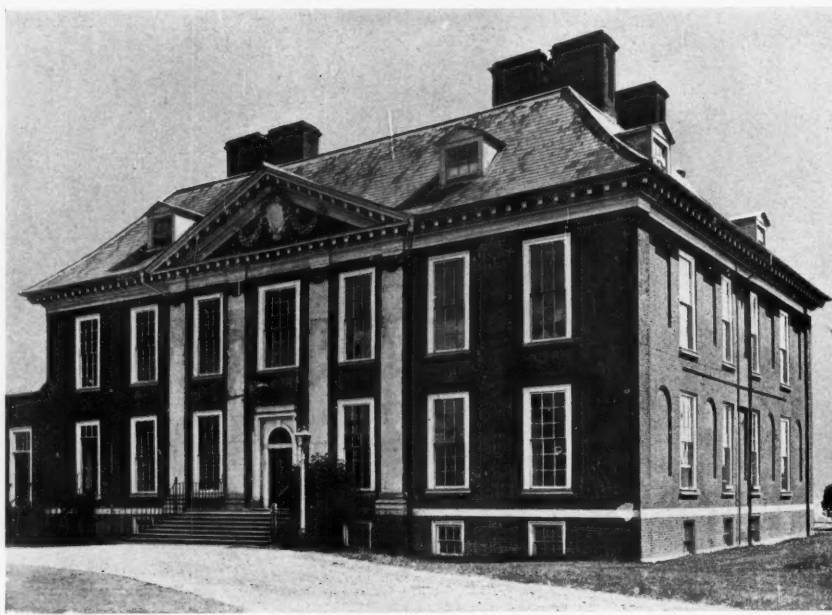
whole depth of the centre of the house—is a practice which is found in many plans after this date. These plans should be compared with those of Eltham Lodge (FIG. 323), where the staircases are placed in a central passage or staircase hall. Both methods are found in other houses. The contemporary nomenclature of the rooms completes the impression of the great breach between these plans and those of the Jacobean house (see FIGS. 223 and 296); indeed, the plans of Coleshill include no trace of the medieval plan but approximate closely to modern design, in which they differ from the plan of the Queen's House, Greenwich (FIG. 312), which however resembles neither medieval nor modern practice.

THE ENGLISH HOUSE.

factors which enabled Inigo Jones to revolutionize architectural design in England it will probably be right to allow at least as much influence to his introduction of the new manner through stage scenery as to the effect produced by actual buildings which he designed; added to this is the force of a personality of which little direct evidence exists, but which is so obvious as continually to be felt by every student.

John Webb (1611-72), who was Inigo Jones's nephew by marriage, became his pupil at the age of seventeen and afterwards his assistant. Several records exist of his testimony to the abilities of his master, and, without having pretensions to the latter's brilliant abilities, he certainly was a sound architect. Recent investigations have shown that he was author of the drawings for the immense palace at Whitehall which never materialized. It has been customary to regard these and other drawings, which were undoubtedly made by him, as having been inspired by Inigo Jones's sketches, but it now seems that this view scarcely does Webb justice. Thorpe Hall is as generally attached to him, as author, though not by any documentary evidence. Its elevations, as we should expect, are in the full Italian manner, as is the detailing. The ground plan takes the form of two passages crossing, so that the house is divided into four equal quarters, but the surprising feature of this plan is that the whole width of the entrance front (shaded in the drawing, Fig. 319) conforms to the medieval plan, so far as hall and lower end chambers—yet another instance of the persistence of that plan in buildings of altogether different character.

Hugh May (1622-84) was an able architect of this school, whose name has been rescued from oblivion and established as author of works attributed to better-known men. He was "Comptroller of the Works to King



c. 1664.

FIG. 322.—Eltham Lodge, Kent.
Hugh May, Architect.

King: Charles II.

Charles the Second, Comptroller of the Castle of Windsor, and by his May^{tie} appointed to be sole Architect in Contriving and Governing the Works in the Great alterations made by his May^{tie} in that Castle." Evelyn states that he was a commissioner for the repair of St. Paul's and employed Grinling Gibbons (or Gibbon) largely at Windsor and at Cassiobury, finishing the latter before Evelyn visited it in 1680. May was also paymaster of the

King's works, being appointed in 1660. Eltham Lodge, which was once assigned to Wren's school, is now proved to have been designed by May and finished in 1664. Wren only commenced architectural practice in 1661 and could scarcely have "founded a school" by 1664. That May was the designer is definitely stated by Sir Roger Pratt in his notebooks, in one of which he refers to "Sir John Shawe's house at Eltham designed by Mr. May," and in July 1664 John Evelyn went "to Eltham to see Sir John Shaw's new house now building,"¹ which he criticizes. This quiet, homely type of house, built of red brick (once furnished with mullioned and transomed window frames) and having a hipped roof swept out over a handsome cornice, was destined to become popular later in the seventeenth century. The plan

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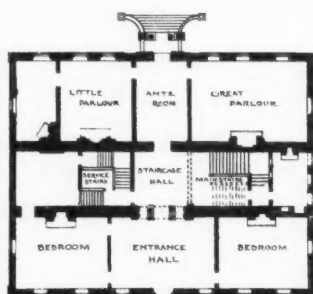
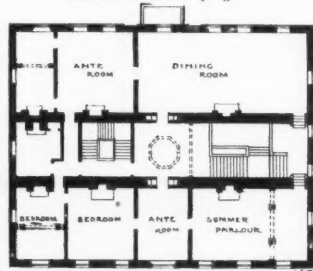


FIG. 323.—Plans of the ground and first floors of Eltham Lodge, Kent.

FIG. 322.—Like Coleshill (FIG. 320) this house has a hipped roof, a fashion which became firmly established after the Restoration. The proper mullion and transom windows have been replaced by late sashes having attenuated glazing bars. These windows were designed without architraves or pediments of any description. Originally the roof "platform" was protected by a balustrade, like that at Coleshill. Neither this house, nor Coleshill, bear any resemblance to Tudor houses, from the influence of which

(Fig. 323) does not conform to the practice of filling the centre third of the house with a spacious staircase hall, with large salon beyond, as at Coleshill (Fig. 321). The front and back are divided into apartments and separated by a wide, central corridor which contains both principal and subsidiary stairs. The interior contains contemporary woodwork and several rooms have plaster ceilings of fine workmanship.

Recent investigations have brought to light documentary evidence which requires that we should readjust our ideas

¹ p. 232.

style their architects were completely emancipated. FIG. 323.—These plans show complete emancipation from medieval planning. The ground floor has passages north and south, east and west, which intersect. The stairs and their hall occupy the centre third of the house. The thick inner walls contain fireplaces and their flues, securing warmth. The names attached to the apartments are based upon those of other houses of the same period. The great parlour and dining-room were transposed later.

FIG. 324.—The upper portion of the mantelpiece was designed by John Webb in 1653. The moulding



FIG. 324.—A corner of a bedroom at Drayton House, Thrapston, Northants.

as to the relative importance of architects of the Inigo Jones school. The effect of these is to deprive Inigo Jones of much work which, hitherto, has been credited to him, to credit John Webb with the authorship of many important designs hitherto ascribed to Inigo Jones, and to show that a comparatively forgotten man—Sir Roger Pratt—was one of the most able architects of his time and the real designer of Coleshill House, so long regarded as a masterpiece of Inigo Jones.

Until 1919, the name of Sir Roger Pratt (1620–84) was connected only with Clarendon House, London, and Horseheath, Cambs (both destroyed long since), and with the commission to survey St. Paul's after the Great Fire. He is now found to have been the architect who designed and conducted the building operations at Coleshill House, Berks (which still stands unutilized); of Kingston Lacy Hall, Wimborne, Dorset (since altered by casing with stone, etc.), which hitherto has been attributed to John Webb; and of Ryston Hall, Norfolk, since mutilated. He had something to do with Raynham Hall, Norfolk, also, but at least the shell of this house had been completed long before he began practice.

The evidence for associating these buildings confidently with Sir Roger Pratt's name is the record of his own notebooks¹ which contain immense quantities of information respecting building details, methods of construction, and prices; some being records of work done, others of work started, and others, again, of matters upon which the writer wished definitely to inform himself. Architectural principles and

¹ *The Architecture of Sir Roger Pratt*. Now printed for the first time from his notebooks, edited by R. T. Gunther, Oxford, 1928. This volume, from which the following extracts are drawn, is a mine of information respecting mid-seventeenth-century building and architectural practice, of which it is the most important and valuable record hitherto published.



c. 1650.

FIG. 325.—A fireplace and contemporary woodwork at Thorpe Hall, near Peterborough.

round the fireplace is of the later seventeenth century, and the grate is of late-eighteenth-century date.

design are discoursed upon, and most of the records of details are associated with the actual houses to which they related, viz.: Coleshill, Kingston Lacy, Horse Heath, Clarendon House, and Ryston Hall.

Perhaps the most striking impression derived from the study of Sir Roger Pratt's notebooks is the thoroughness of the man, who set down his views upon architectural design and the fruits of his experience of minute building details as no man had ever done before. Sir Balthazar Gerbier's *Counsel and Advice to all Builders*, 1662, is an insignificant treatise by comparison with Pratt's notes. Pratt spent

the period, April 1643 to August 1649, travelling in France, Italy, Flanders, Holland, etc., as he says, "to avoid the storm (of the Civil War) and to give myself some convenient education," and spent 1644–5 in Rome with John Evelyn. On his return to England he lived in London as any other young man of fashion and had many discussions with his kinsman, Sir George Pratt, who had begun to build himself a house at Coleshill, Berkshire. This, Roger persuaded him to alter; in fact, to abandon it and use the materials for a house of his design which was commenced in 1650. Inigo Jones accompanied Pratt to Coleshill more than once, when they discussed the proposed change with Sir George Pratt. Further than this friendly interest, there is no evidence that Inigo Jones had any part in the designing of

the house; indeed, he died a year after it was begun, aged 79, and in poverty. On the other hand, the evidence that Pratt was competent to be the author of the work is the record of his own notebooks. There is no reason to suppose, as has been alleged, that John Webb had anything to do with Coleshill. It is necessary thus to clear away all fog as to the authorship of Coleshill, because it is the most remarkable building of its period; it is the best work of Sir Roger Pratt

THE ENGLISH HOUSE.

(notwithstanding the praise¹ heaped upon Clarendon House); and it, alone, establishes him in the position of being a great architect.

The opinions expressed by authorities writing of Coleshill, when supposed to be the design of Inigo Jones, must now be transferred to the credit of Sir Roger Pratt.

Lord Burlington commissioned Ware to make drawings of the house "that he might be able to study them continually."

It has been described as:

"Inigo Jones's most perfect work.
The finest specimen of Jones's taste and talent."

Indeed, every architectural writer and authority has confirmed Jones's authorship and praised the building as a transcendent example of his genius.

Pratt acquired a library of foreign architectural books which he proceeded to master and to compare. No detail of building construction was too insignificant for him to explore, consider, and record. He set down (1660) *Certain Short Notes Concerning Architecture*, in which he deals with the appearance and character of several types of buildings, measurements of quantities, prices of materials, etc. Then follows *Notes as to Building Country Houses*, in which he considers situation and sets forth the advantages of "the raising with steps to a House after my manner" in prospect, improved servants' accommodation in basement and less deep excavations; but he cannot be allowed the credit he claims for introducing this practice, to which reference was made in the Jacobean section of this history, when it was quoted from Sir Henry Wotton,² 1624. In other chapters he advocates that having decided to build a house, if unable "handsomely to contrive it yourself, you should get some ingenious gentleman, who has seen much of that kind abroad and been somewhat versed in the best authors of architecture: viz. Palladio, Scamozzi, Serlio, etc., to do it for you, and to give you a design of it on paper, though but roughly drawn (which will generally fall out better than one by a home-bred architect for want of his better experience as is daily seen)." He then recommends a model to be made of wood and says that a double building is "most commodious." This in another place he speaks of as the "double pile," by which he means one planned with a central corridor having rooms back and front as distinguished from "single pile" in which plans were all one room deep, such as hitherto

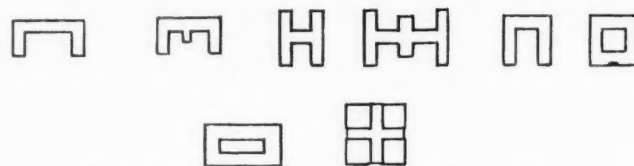


FIG. 326.—Above: Single Pile. Below: Double Pile.

had been the fashion. Guidance as to building details is followed by *Rules for the Guidance of Architects* (1665), in which he deals with supervision, bargains, and the trades employed. In respect of bargains, he begins:—

"If workmen be employed by the day, they will make but small haste to finish the building. If agreed with all by the great as to all particulars . . . the difficulty is very much in making the bargain, which they will still be trying to break either in the matter or manner of their working," and proceeds to tell how such contracts should be made and enforced.¹ He even adds:—

Mem.: That £200 to £300 will be saved in a great building, if we agree with workmen to find their own nails, &c.²

In this chapter the directions as to supervision include:—

To determine anything without due premeditation, is rashness. Not to come to any determination in a convenient time, is an effect either of ignorance or sloth.

To be so forward in his premeditation as to make no trade at a stand for want of his directions which will cause great repining, &c., and to be careful to see them all exactly performed, for otherwise all trades will be at catch with him.

An able Architect ought perfectly to understand these things:

1. To be able to design all sorts of buildings after the most useful, strong, and beautiful manner. . . .
2. To perfectly understand the natures and qualities of all the most useful sort of materials. . . .

3. To know the best manner of working in all kinds of materials, the just dimensions, distances, and the whole method of them, the usual frauds or errors in it, the true value of it, which must proceed, not from any guess but from a most clear demonstration of the progress of every particular in it, all proved by a most diligent, and reiterated observation of how much of each can be done by a sufficient workman per diem, at such wages as most usually is given to them. . . .

4. To contrive things with the most orderly thrift, and longest duration.

5. Somewhat nearly to calculate the expense of any designed building. . . .

To put rarely into any building what does not as well add to the strength or safeguard as to the beauty of it.

When we are in doubt . . . not to trust . . . to our imagination . . . but in things of small cost there to make trial first of some little part of it; in greater, by some model of it.³

Directions are given for setting out a building and points to watch in relation to each trade, and as to measuring up works.⁴

(To be continued.)

¹ *Ibid.*, p. 87.

² *Ibid.*, p. 88.

³ *Ibid.*, p. 83.

⁴ *Ibid.*, pp. 86-9.



c. 1662.

King: Charles II.

FIG. 327.—The salon on the first floor at Coleshill.

Sir Roger Pratt, Architect.

FIG. 327.—The fruit and foliage ornament of the plaster ceiling is of a very compact nature, characteristic of this school, and should be compared later with the more free, open, and naturalistic treatment of the Wren period.

¹ In 1665, Evelyn writing to Lord Coventry after visiting Clarendon House, then incomplete, said: "Nothing abroad pleases me better, nothing at home approaches it. . . . I pronounce it the finest palace of England, deserving all I have said of it, and a better encomiast."—Pratt, p. 10.

² *The Elements of Architecture*, p. 70.



HIPPOPOTAMUS.

Pompon.

By Thérèse Lavauden.

THE destiny of the sculptor Pompon might easily have given rise to melancholy comments had it befallen anyone else other than this gentle old man, whom neither tardy renown nor a long, obscure life of hardship have robbed of his genial smile and indulgent serenity.

Pompon is now seventy-four. It is exactly seven years since he emerged from obscurity. Until then, that is to say until after sixty, this artist, today one of the masters of French sculpture and, with Barye, its only "animalier" of genius, remained bound to the drudgery of sculptor's assistant, whose work it is to cut the marble and prepare the casts. Thus in turn he served under Mercié, Saint Marceaux, and Rodin.

It is interesting to learn that, like La Fontaine, like Louis Pergaud and Colette, the only great "animaliers" of French literature, Pompon was born on the borders of Champagne and Burgundy. And still more curious is it to note that, in contrary to those just named, great wanderers of the plain and forest, Pompon, through force of circumstance, has lived almost exclusively the life of a townsman, within a narrow area bounded by the studio in Montparnasse, the Jardin des Plantes where he visited his models, and the woods and farmyards of the Ile-de-France. A life of such seclusion, that, a short time since, when someone proposed that Pompon should visit the London Zoo, he received the following answer, given in a voice in which resigned sadness vied with child-like envy, "Hélas! Poor Père Pompon! Set out on a journey! I arrived at the Rue Campagne Première (the irony of the name) in 1876—I have never moved since! Think of it! Cross the Channel at seventy-five—and yet, and yet, I should so love to see a rhinoceros."

The wonder of it all! There are other extraordinary cases of the same order in the history of French art—Rimbaud, for example, writing the *Bateau Ivre*, the most beautiful exotic poem of the French language, at the age of sixteen in an obscure Lorraine village after reading secretly the *Magasin Pittoresque* between two maternal smacks; Utrillo the drunkard, painting his Parisian scenes from coloured post-cards; and Cézanne, his *Women Bathing* with only his old gardener as a model. It is the same with Pompon's splendid animals. That astounding *Bear* which made his name in 1921 by creating a sensation at the Salon d'Automne, that smooth solemn whiteness, true monument of Arctic cold, animal symbol of virgin snows and regions unexplored, Pompon saw, wretched, captive, filthy, and underfed in the ditch of the Jardin des Plantes of Paris, that sinister spot where the exile of animals is more dreary and more humiliating than in a suburban circus on the verge of ruin.

* * *

Thirty-five years ago Pompon exhibited, at the Salon des Artistes Français, a duck which earned him the sneers of the critics and public alike. "Poor Pompon!" said to him a fellow-artist covered with decorations, "What! a duck without feathers? What are you thinking of? And you call that a bird?" A duck which, in its smallness, appeared as a piece of commanding architecture, like a logical and radiant synthesis, whereon light played freely without shadow or depression and where nothing remained but the essential structure imprisoning the movement in amply rhythmized nudity.

The Salon closed, this strange bird returned to its place on the studio shelves; and then, until old age, unknown to many and laughed at by others, the artist gave himself up in all

POMPON.



OWL.

innocence and humility to what more fortunate sculptors called his mania—the friendship of little beasts, as he says, and their plastic realization in expressive résumés, where the perfection of clear and sensitive technique strives unceasingly to express the beauty and intelligence of animal life. The psychology of the animal translated by its plastic, the scrupulous identification of execution and model by means of a sovereign and inimitable simplicity; this is what has led to it being said of Pompon's work that "elle unissait aux



PELICAN.



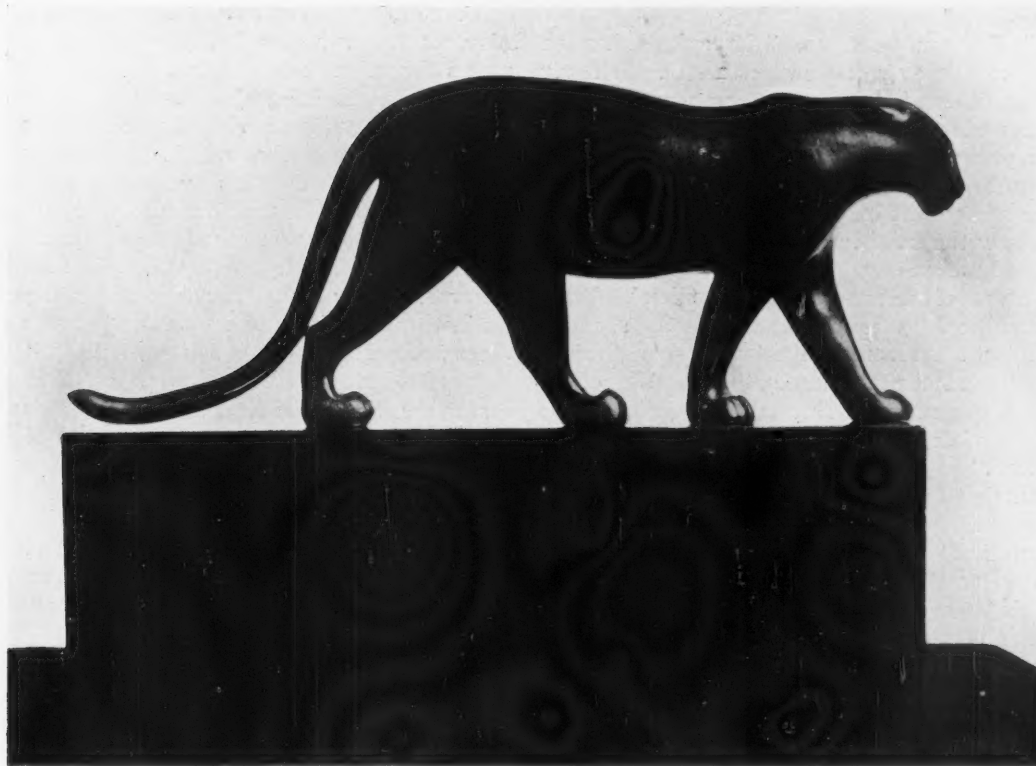
TURTLE-DOVE.

traits d'un humour elliptique à la La Fontaine, la marque d'un amour instinctif à la Saint François d'Assise."

"Inimitable simplicity," we were saying, yet Heaven knows that imitations and plagiarism of Pompon's work abound since fame came to him. The smooth surface animal, which is essentially his discovery, is now manufactured in series in all the workshops of decorative sculpture; but, for whoever knows how to appreciate in a work emotion sprung from the sincerity which conceived it, there is the same



BROWN BEAR.

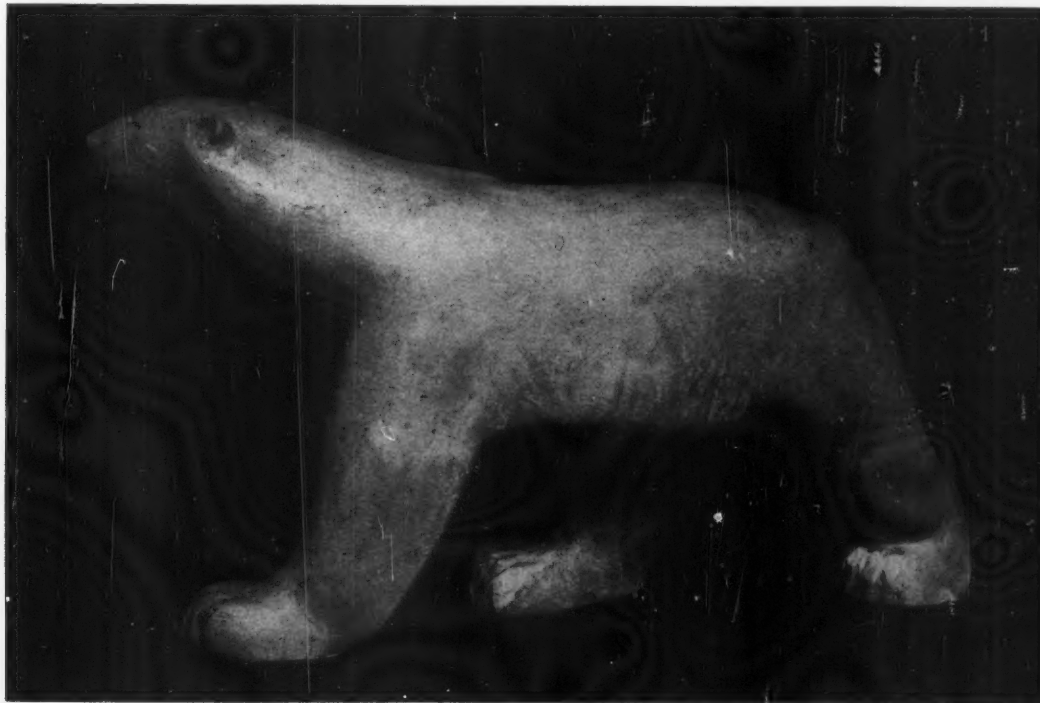


PANTHER.

distance from the synthesis of Pompon to these sickly or coarse "schemas" as from a fable of La Fontaine to his replica by Berquin or Florian.

"There are some who come and see me," said the old magician, whose eye twinkles behind large spectacles, "and they ask: 'Père Pompon, how do you make them?' . . .

Then they discuss, endlessly, relations in space, values, and other big words. I explain everything to them. I explain it. But, you see, even the shrewdest lacks something. They do not love them. And never will they be convinced that when all is said and done, a fine-looking girl is not more interesting to model than my dove or my little pig."



WHITE BEAR.

* * *

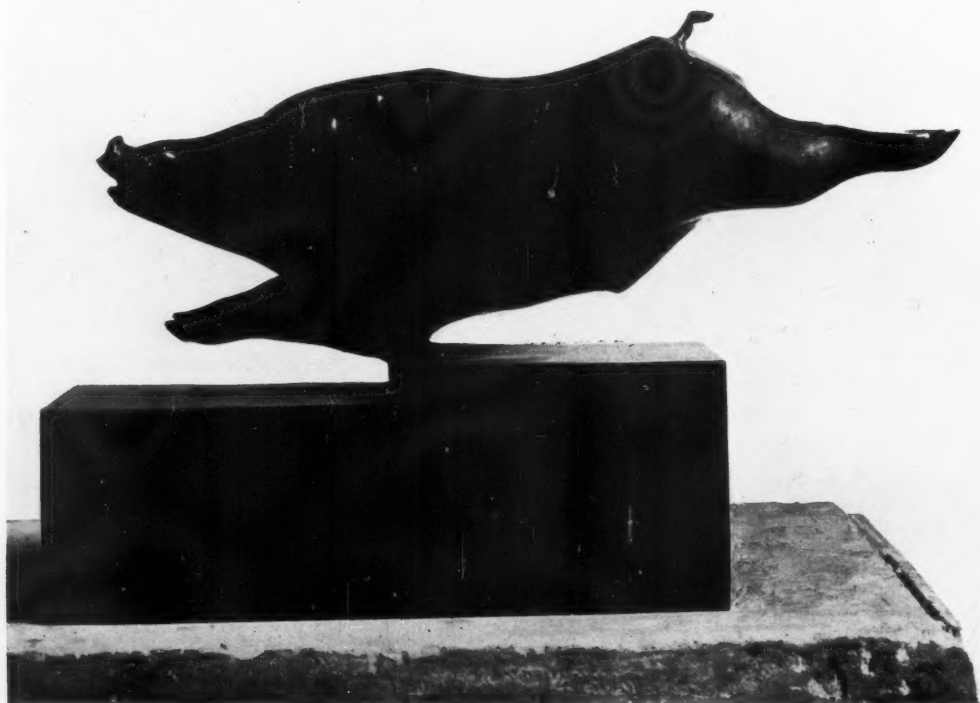
"And yet," Pompon went on, "the animal has an undeniable superiority over the human model. It never poses. One cannot force it to do so. Except, nevertheless, a she-wolf I once knew—she, I swear, posed and well knew that I was doing her portrait. But the others, be they wild or tame, have to be pursued, spied upon, taken by surprise. Their attitudes are caught only by long, patient stalking. For I cannot study the animal in repose. Movement alone creates forms and makes them eloquent.

"It is from afar that one must observe an animal. From near you are hampered by superfluous detail. Seen from a distance the subject takes its real importance. Large values are revealed with fundamental volumes, the modelling of the muscles beneath the surface. But even so it is always necessary to abbreviate, simplify, sacrifice, deform in order to give expression."

Thus, one sees that the researches of Pompon are directed towards an architectural definition of the model, towards plastic "schematism" which, surprising the animal in motion, seeks to create of it a monumental type. This conception of his art removes him far from the analytic and sensitive realism of Rodin which circumscribes life in a fragmentary contour and treats the quiver of a torso, the thrust of an arm, the swing of a leg as so many suggestive themes, more likely to persuade or conquer the spectator than a complete presentation of the whole subject.

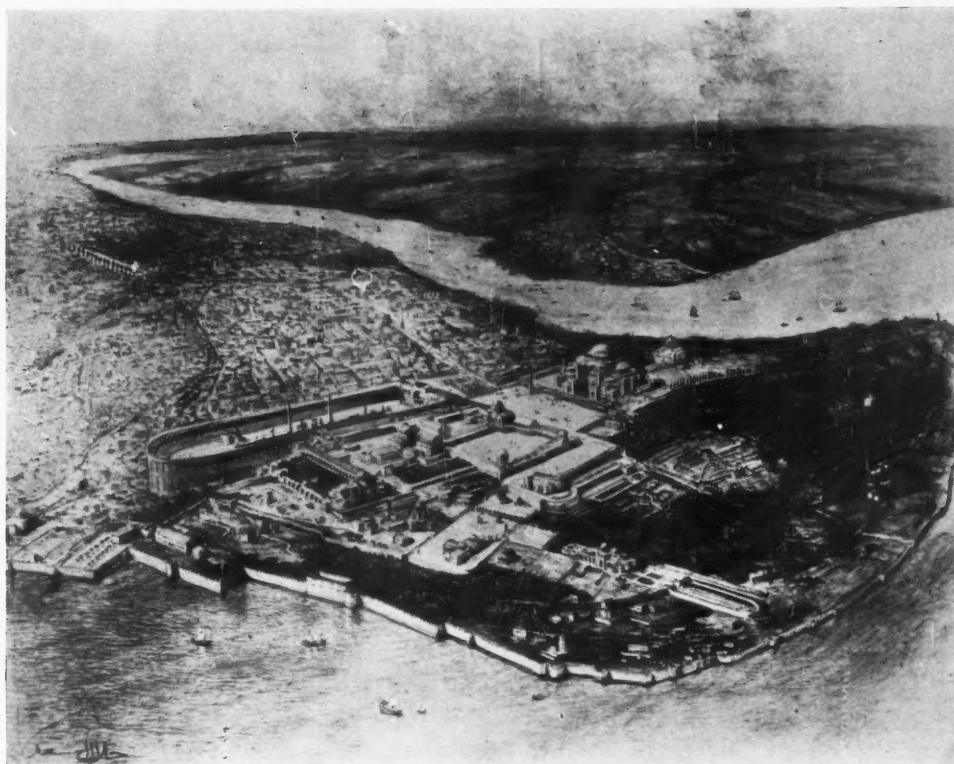
The contrast of temperaments is even more apparent in the manner in which the two sculptors approach their model. Rodin's apprehension was effected through an abundance of drawings (the "multiplication of profiles") of extraordinary subtle shades of expression which, by dint of intensifying the descriptive analysis, ended by transcending the realistic plane and rising to dreams. Pompon,

on the contrary, never draws except in the way described by Albrecht Dürer in his *Treatise of Proportions*. He first makes dimension sketches, and that initial point of departure accomplished, he immediately submits his researches to the free movement of the model whose life and ways he studies with ever increasingly amicable familiarity. A discreet, scrupulous, and benign art which traces the portrait distinctly without reticence, but also without emphasis, and which is constantly on guard against dramatic *parti pris*. "The lyrism of sculpture," wrote Pompon, "should be reserved, strictly logical like that of architecture." In its instinctive classicism and reasoned stylization of the plastic theme, this art harps back beyond Gothic influence which is clearly felt in the works of Rodin to that of Roman imagery, or, farther still, to the Egyptian or Chinese animal carvers. To wit, the most complete achievements of Pompon, the wild and domestic bestiary wherein the portraits of the heroes are executed with such great tenderness but at the same time such categoric accuracy: the bear, the panther, the little pig, the gosling, the duck or that admirable turtle-dove swelling with a suave and mysterious tremor, intensely alive and nevertheless veiled with a supernatural charm. One meets again in these humble works the expressive value of the statuary of St. Trophime or of the western door of Chartres Cathedral; a virtue proceeding in both cases from the same contemplation of the model and the same sacrifices made in fervour and simplicity of soul. Elimination, synthesis, deformation, in which some will see poverty and others the strong reserve of great periods. Harmony without restlessness, attuned to the double sign of tenderness and reason, of intelligence and pity, behold what makes the "Petites Bêtes" of Pompon, themes of universal appeal whilst retaining the traditional attributes to the soil whereon they were born.



BOAR.

FIG. 1.—A view
of
BYZANTIUM
in the tenth
century.



From
a drawing
by
Djelal Essad
Bey.

The Underground Cisterns of Constantinople.

By S. Casson.

CONSTANTINOPLE is the only city in Europe where architects have made a special study of the construction of artistic buildings solely devoted to the purpose of the underground storage of water. The great cisterns of Byzantine Constantinople have no parallel in Rome or in any of the great centres of the ancient world. Nor is the reason far to seek. Under the Byzantine emperors the city suffered repeated siege from an envious world of barbarians and rival states. The intensive culture that thrived within the immense defences of the city was for centuries the envy and the despair of Saracens, Persians, Bulgars, Russians, and of all the wild peoples who then roamed the open plains of Central Europe, or who came up from the south across the fertile plateaux of Asia Minor. The wealth that centuries of wise development or successful war had accumulated in the city drew these savage peoples like a magnet; the power that this wealth implied attracted the armed forces of rival states who feared for their supremacy. Hence almost continuous siege and assault was the fate of the city from the earliest days. From about A.D. 600 to A.D. 800 the attacks upon the city were almost annual; indeed, from A.D. 673 there were seven successive investments by the Saracens, and even after A.D. 800 there remained unbroken the deadly danger of the notorious King Crum and his Bulgarian armies.

It is thus not surprising that the city could hardly rely upon outside water supplies which had to pass through aqueducts above ground that could be cut in an hour by an investing force. No ancient city since Troy has ever

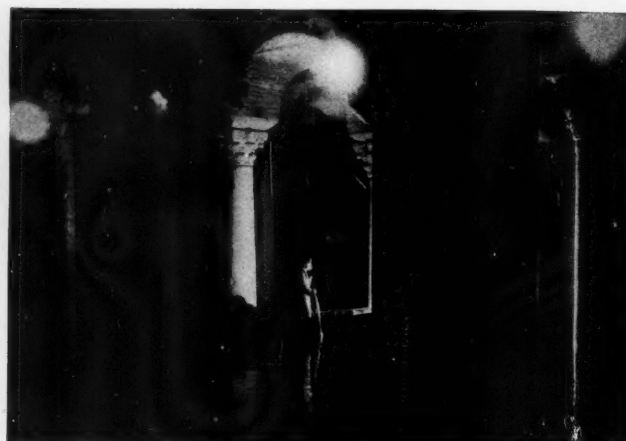
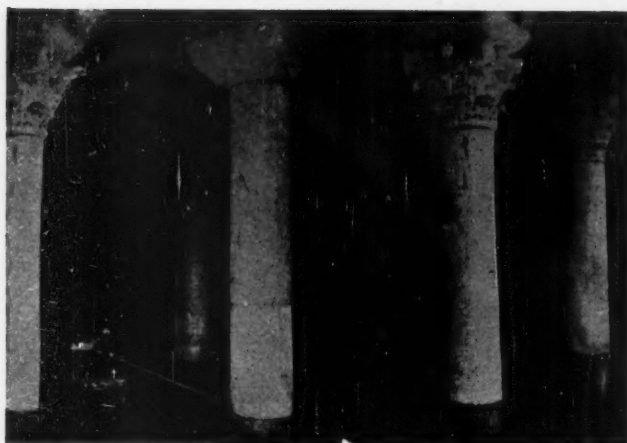
envisaged a siege of more than a year, or perhaps a trifle longer. Mycenæ and Argos met the problem by a small, but sufficient, system of interior wells and small cement-lined cisterns, and later Greek cities always took some precautions of this type. But in those days the populations were relatively small—at most a few thousands—while Constantinople, in the time of the Emperor Justinian, contained over 800,000 people. The storage of water against a long siege thus became a matter not merely of importance, but of first importance, particularly to a population whose consumption of water has always been higher than that of most cities.

The cisterns of Constantinople thus form a vital part of her organization. They were built to last; in fact, it might be said of the Byzantines as was said of the Greeks of Agrigentum, "they lived as if they were to die on the morrow, but built as if they were to live for ever."

Today, to find these cisterns that kept the city supplied, you have to embark upon an underground tour of the city. Simple Turkish houses, ordinary streets and open spaces are often but the mere covering of deep and vast cisterns which are, as often as not, discovered by mere accident. No fewer than forty such cisterns are known, have been published by the learned, and have been entered by the curious. An additional eighteen exist but have never been thoroughly examined or published at all. Two of the best that fall into this latter category are published in this article.

The great majority of the cisterns belongs to the most troubled period between A.D. 600 and 800, but precision of

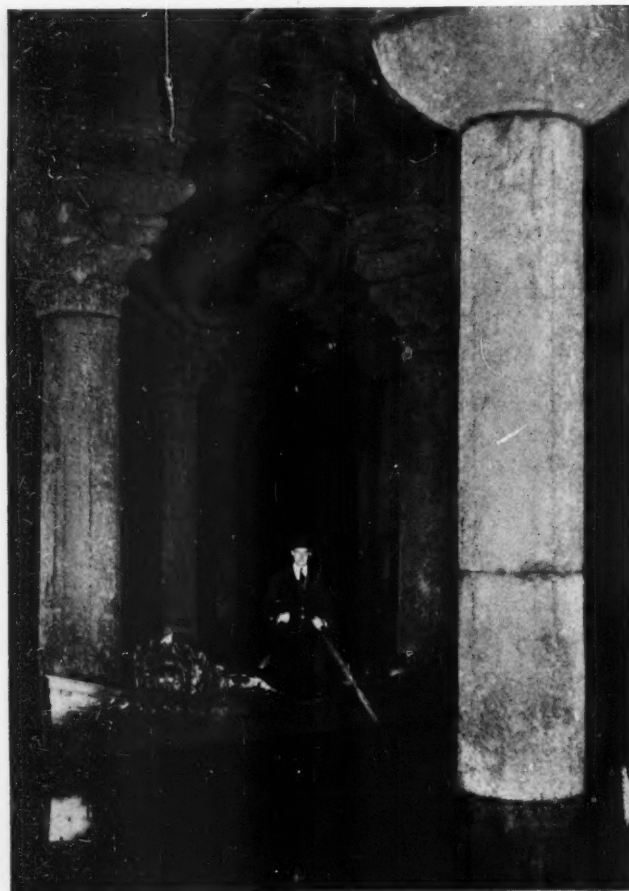
THE UNDERGROUND CISTERNS OF CONSTANTINOPLE.



FIGS. 2 and 4.—The *YERI BATAN SERAI* Cistern. "The pillars that support the vaulted roof are for the most part monolithic, although some few are in two drums. The capitals are nearly all Corinthian; they support low imposts which resemble those of the capitals of the *Sophia-Eirene* cistern (Figs. 8-10)."

date is difficult and often impossible. What is quite clear is that after about A.D. 900 few, if any, additional cisterns were built. Great variety in plan and size is shown, but the cisterns all have certain points in common. Thus they are all subterranean, yet never more than 10 ft. below the surface. They were all constructed to hold water that seldom, to judge by the high-water marks, reached a greater depth than 6 ft. or 7 ft. They were all covered in by a massive, vaulted masonry roof which was flat on its outer surface and could be built upon, in contrast with the open-air reservoirs, which were an additional method of storing water in the city.

The cisterns were attached to great buildings like the Palace, or the various churches, or else they were isolated buildings in the centre of the city for general use. The former were, naturally, smaller than the latter, as can be seen by comparing the small Palace cistern (Fig. 7), which has only eighteen columns, with the mighty cistern of *Yeri Batan Serai*, which has 336 (Figs. 2-5 and Plate II). Nearly all were buildings of great beauty and elegance, their roofs supported by columns which were often ornate. The builders definitely aimed at creating a new type of practical building which should at the same time be as decorative and beautiful as possible. The two largest cisterns, which are almost intact, can rank among



FIGS. 3 and 5.—The *YERI BATAN SERAI* Cistern. "Fig. 5 shows a unique column with a strange pattern carved over its surface; it comes, perhaps, from the Forum of Theodosius, where other columns of this type have been found."

THE UNDERGROUND CISTERNS OF CONSTANTINOPLE.



Plate II.

October 1929.

THE YERI BATAN SERAÏ CISTERN.

"The cisterns were attached to great buildings like the Palace, or the various churches, or else they were isolated buildings in the centre of the city for general use. The former were naturally smaller than the latter, as can be seen by comparing the small Palace cistern (Fig. 7), which has only eighteen columns, with the mighty cistern of Yeri Batan Serai which has three hundred and thirty-six."

the most impressive monuments of the ancient world.

The Yeri Batan Serai cistern lies exactly opposite St. Sophia and some hundred yards distant. It can be taken as a type of most of the other cisterns. It contains, in a vast concrete-lined basin that is almost square in shape, some 4 ft. of clear, clean-smelling water. In ancient times the solid brick-vaulted roof must have projected above the surface of the ground, and may have been surrounded with a portico upon its upper surface. Houses are now built over the brick roof, and the level of the modern street is the level of the roof top. The pillars that support the vaulted roof are for the most part monolithic, although some few are in two drums. The capitals are nearly all Corinthian; they support low imposts which resemble those

of the capitals of the Sophia-Eirene cistern (Figs. 8-10). One unique column with a plain capital impost is monolithic and has a strange pattern carved over its entire surface (Fig. 5). It is a formalized version of the trunk date palm and comes, perhaps, from the Forum of Theodosius, where other columns of this type have been found. This latter column and the few plain columns seem to be later replacements of columns with Corinthian capitals. The origin of this cistern is uncertain, but it seems to be identical with that to which Procopius refers as made by Justinian "under the Basilica portico." It has even been suggested that in this cistern we may see an early work from the hand of Anthemius, the architect of St. Sophia. Today it is possible to go round the cistern in a boat, and it is lit with electric light. The long vistas of columns and the silence and surrounding darkness make it the most impressive building in the city. It has,



FIG. 6.—The *BIN BIR DEREK* Cistern. "Like the Yeri Batan Serai cistern it is rectangular in shape, but, unlike it, no longer contains water. The columns are all of the same type and kind, but are unique because they are in two stories. Brief excavations have revealed that they continue to the same depth below the central projecting drum as they do above it."

however, never been lost to sight, and has never ceased to function as a water supply. Where it derives its water from is uncertain, as the underground supplies of the city are so numerous and so complicated as to baffle classification; but water both enters and leaves, so that it never becomes stagnant. The second largest is the cistern of Bin Bir Derek—that of "The thousand and one columns." It contains actually 224 columns in sixteen rows of fourteen each. Like the first cistern, it is rectangular, but, unlike it, it no longer contains water. The columns are all of the same type and kind. They have plain impost capitals of a squat shape (Fig. 6) which support a roof similar to that of the Basilica cistern. But they are unique in one remarkable feature, not only among the cisterns of the city, but in the architecture of the ancient world. They are what may best be described as "two story columns." Brief excavations have revealed that below the present soil level they continue to the same depth below the central projecting drum as they do above it. Less than one-third of the "lower story" can be seen in the illustration, since the rest is buried. The height of this cistern must, therefore, have been enormous, and there is no other building which it at all resembles in this respect.

Bin Bir Derek is situated just above the Hippodrome, beneath an open marketplace near the present Prefecture. It is undamaged and unrestored, and has been identified with a cistern built by a certain Roman knight of the time of Constantine. But the advanced nature of the architecture, and the use of the impost, seem to date the building at the earliest to the time of Justinian; besides, as we have seen, from the time



FIG. 7.
The *PALACE* Cistern.

THE UNDERGROUND CISTERNS OF CONSTANTINOPLE.



FIG. 8.—The *SOPHIA-EIRENE* Cistern. "The cistern lies under the open space between St. Sophia and the older church of St. Eirene, and was probably built as an additional supply for these two churches not long after the completion of St. Sophia."

From a drawing by Norman Hepple.

of the Emperor Justinian and onwards the need for cisterns arose, while in the calmer days of Constantine the city had no reason to anticipate long siege and warfare.

Both these cisterns have been visited by European travellers from the time of the French antiquary Peter Gylles, in the middle of the sixteenth century, until the present day.



FIGS. 9 and 10.—The *SOPHIA-EIRENE* Cistern.
Fig. 9 shows the steps leading to St. Sophia; the main central hall of the cistern with its monolithic columns is illustrated in Fig. 10.

Another cistern, however, has escaped all notice although it lies open to discovery for those who are willing to venture into any hole in the ground that they may see. It lies at the back of the Hippodrome, near the curved end known as the Sphendone and on the site of the outbuildings of the great Palace, for which it certainly served for some part of the water supply. It has no name and is one of the smallest, if not the smallest, of cisterns in the city, containing only eighteen columns. But in architectural style and, consequently, in date, it must rank with the largest—the "Basilica" cistern. Its columns are monolithic and bear Corinthian capitals, which support heavy imposts. It is half-buried in earth (Fig. 7), and used by the local houses as a rubbish pit. At one end is a flight of stairs, a feature found in nearly all these cisterns. Its columns are in two rows, but some have vanished and been replaced in brick. The building has clearly been used by the Turks, but not at a recent date, and much of its roof has been renewed by the more ogival Turkish arch.

A fourth cistern (Figs. 8-10) is a discovery made by Professor Tilley of Robert College, and is remarkable both from its position—it lies midway between St. Sophia and St. Eirene—and from the fact that it is so inaccessible that it has entirely escaped notice, although in the most frequented centre of Stamboul, until it was entered first by Professor Tilley, and again in 1927 by him and myself.

The only entry is by descending a well which stands near the first gate of the Serai and immediately outside the office of the Military Museum. For years this well had given an unfailing supply of good water, but none of those using it had stopped to ask where the supply came from. It was noticed by Dervish Bey, the enthusiastic curator of the Military Museum, that a bucket let down with a rope often drifted to one side or the other on the surface of the water for some considerable distance. The inference was that the well opened out below (at a depth of some 40 ft.) into some large receptacle. The matter was put to the test of experiment. Professor Tilley made one descent, and then he and I made a longer and fuller examination of the building. An uncomfortable squeeze through the narrow marble well-head led us down the tube of the well on a rope ladder for some 10 ft. The tube then ceased and we had clearly penetrated through the solid brick roof of the cistern. Below the roof we dangled in mid-air in darkness, but were able to distinguish the towering forms of many columns. The cistern was large and rectangular, and bedded in the natural rock. In one corner a small chamber which was also rectangular projected, and at the southern end a flight of steps led up to a mysterious passage which seemed to go directly under the building of St. Sophia (Fig. 9). Candles, judiciously fixed by us to various columns, gave some sort of general illumination. From the top of the steps it was possible to get a general conspectus of the building, which was

impressive to a degree. No sign of recent entry was anywhere visible, and the whole of the roof and the capitals of the columns were hung with small, thin stalactites which broke easily at the touch. The air was pure and the water odourless. At the top of the flight of steps was a low platform, and from this platform opened the mysterious passage that ran under the foundations of St. Sophia, but it had been bricked up and closed.

This dark cistern holds fifty-two columns, which in type resemble the *later* columns of the Yeri Batan Serai cistern (the "Basilica" cistern). They are monolithic and with plain capitals (Figs. 9, 10). The cistern, lying as it does under the open space between St. Sophia and the older Church of St. Eirene, was probably built as an additional supply for these two churches not long after the completion of St. Sophia. We are told by Dr. Covel, Pero Tafur, and other sixteenth-century travellers of great underground cisterns under St. Sophia itself; but these have, so far, never been discovered. The period that followed the reign of Justinian was one of war and siege, and the Sofia cisterns may not have proved enough. The only available space near the two most venerated churches of the city was where this newly-found cistern is, in fact, placed. Thus everything seems to indicate that it belongs to the late sixth or seventh century A.D. That it has remained undiscovered until today is but a testimony to the possibility of further finds of the same kind. There was no indication of any kind in the cistern that it had ever been entered by Turks, and it seems likely that, with the conversion of St. Sophia into a mosque and the secularization of St. Eirene at the conquest of 1453, the knowledge of this great underground cistern perished with those who knew of it and used it. It still remains inaccessible except by rope ladder through the well-head. Conceivably, the enterprising officials of the new Government will find occasion to open and illuminate the building. The photographs of it, however, shown here, were all taken under circumstances of great difficulty in the water by flashlight. Of the many other cisterns, small and large, in the city of Stamboul, nothing beyond the most formal publication has been made, and there are few photographs available. But the four colonnade cisterns, shown here, can rank as the most beautiful and the most perfectly preserved in the city.

It is of no little interest to see that the type of building thus used by the Byzantines for cisterns has been tried in America. At the city of Cleveland a concrete reservoir was recently built modelled closely upon the cistern of Bin Bir Derek. The chief advantage of such cisterns is that, in a hot climate they maintain a low level of temperature that varies little, and that their structure is such that it can withstand the strain of a very great volume of water. In Constantinople they are built always of close-set but thin brickwork with enormously powerful roof-vaulting. In strength there would be little to choose between such brickwork and ferro-concrete.

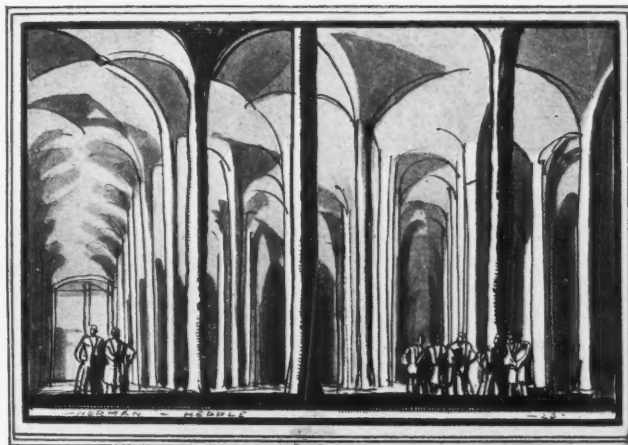


FIG. 11.—A portion of one basin of the BALDWIN RESERVOIR, Cleveland.

From a drawing by Norman Heppler.

A detail
of the new
NORTH FRONT.



Farnham Chase, Buckinghamshire.

Alterations designed by Adshead & Ramsey.

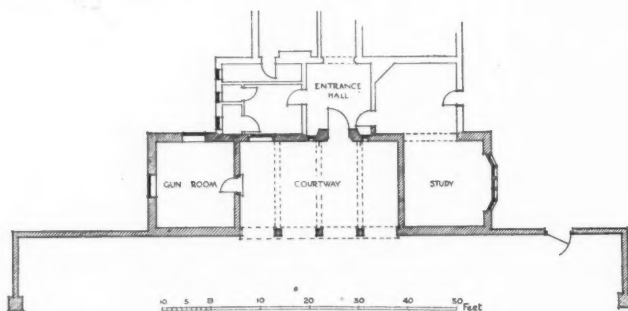
THE original house would appear to have been a small farmhouse to which additions have been made from time to time until the present large, but not unpicturesque, house has resulted.

As it existed before the present alterations were put in hand, the house was a collection of many gables. There were three gables along the north front where the present additions have been made, and it was required to extend this front in order to provide further bedrooms.

The problem was to

devise a plan that would give the extra accommodation on the first floor where it was wanted, without unduly interfering or

extending the ground floor, where only a part of the area occupied by the rooms on the first floor was required. It was decided, therefore, to provide, on the ground floor, a large covered courtway or entrance court between two new projecting wings. The room to the left of the new front was designed by the architects as a gun-room, whilst the small room on the right was extended to form a study.



The GROUND-FLOOR plan of the new North Front.

FARNHAM CHASE.

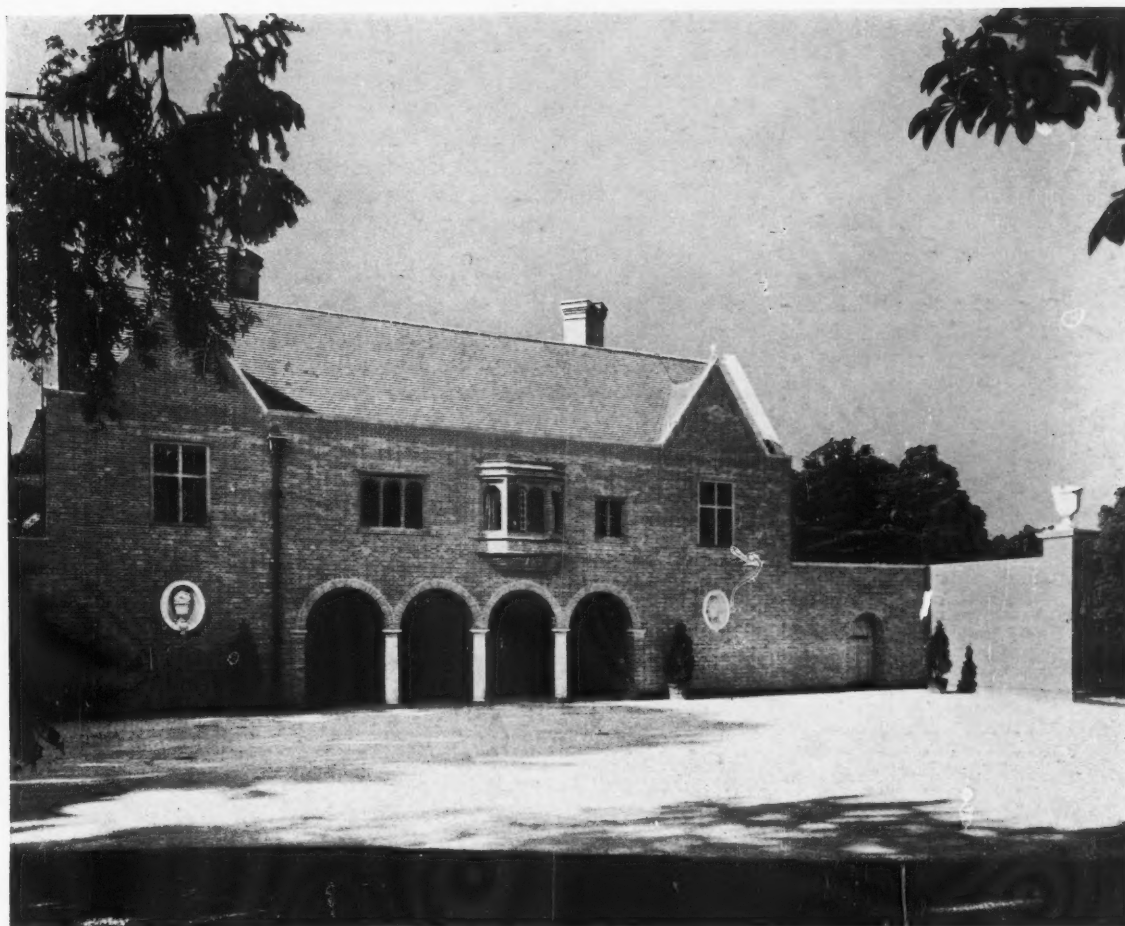
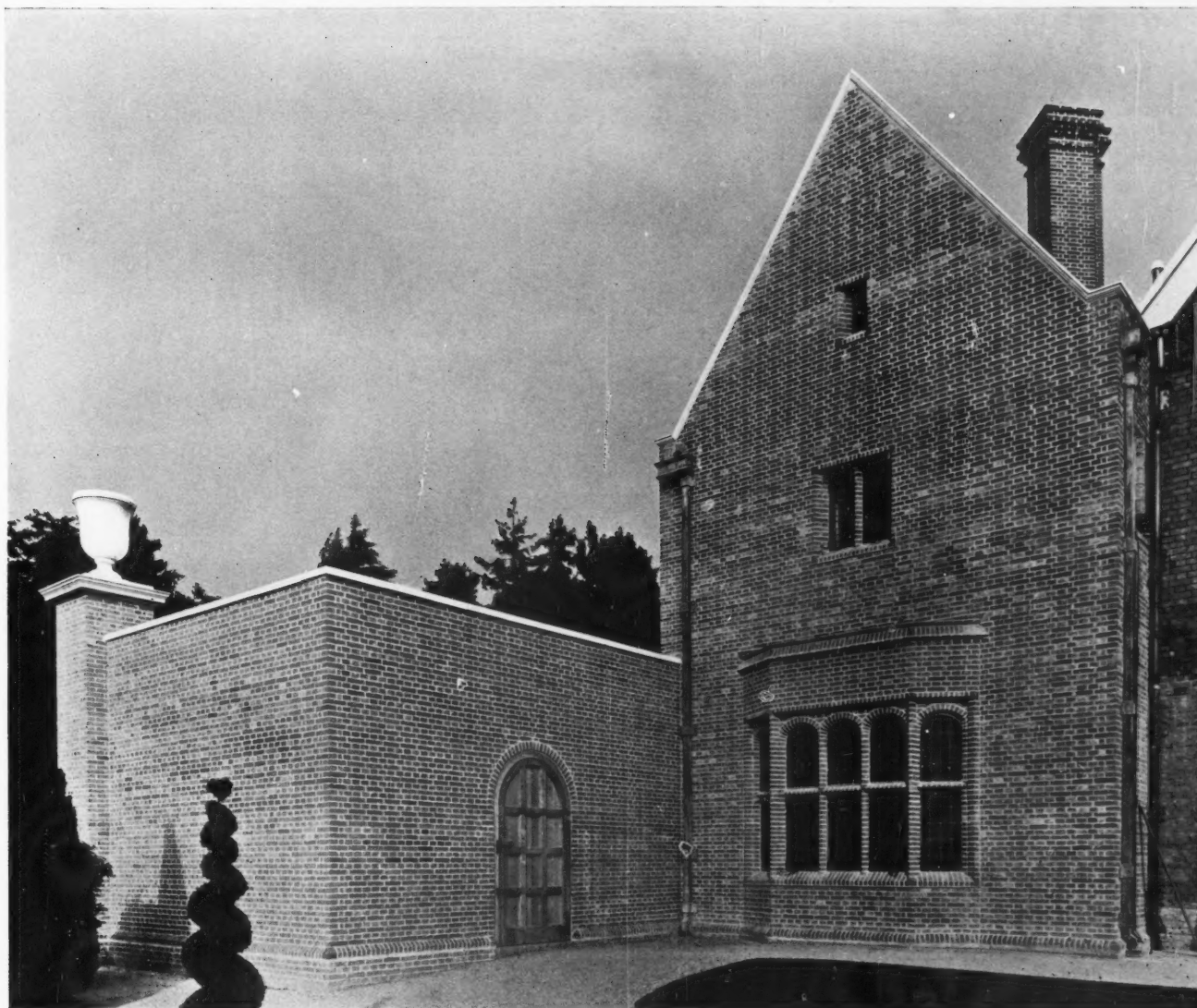


Plate III.

October 1929.

THE NEW NORTH FRONT.

Adshead and Ramsey, *Architects*.



Part of the WEST WING.

The picturesque character of the original structure to some extent determined the architectural lines of the new wing. It was felt that a greater dignity than the old, rather meagre, north elevation was necessary, so it was decided to build the new front on the lines of those early manor houses that combined the picturesqueness of the late Tudor with the refined stateliness of the early Renaissance.

The work had to be carried out in an exceedingly short time, only six weeks being allowed from the handing over of the site to the finishing of the paintwork.

The walls are built of multi-coloured bricks which had to be obtained from different yards, as no one yard had sufficient bricks of the size required in hand. The mixture of these bricks has resulted in a very pleasing effect, a softer and less monotonous appearance to the brickwork than is usually the case with new work being obtained.

The roof is tiled with local hand-made sand-faced tiles, and the stone columns and dressings are in Portland stone, the courtyard itself being paved with Portland stone and Purbeck, laid in squared random in the proportion of about one-third Purbeck to two-thirds of Portland. The rainwater pipes and heads are in lead and were specially designed for the work.

The Windmill Press,

Kingswood, Surrey.

Lord Gerald Wellesley & Trenwith Wills,

Architects.

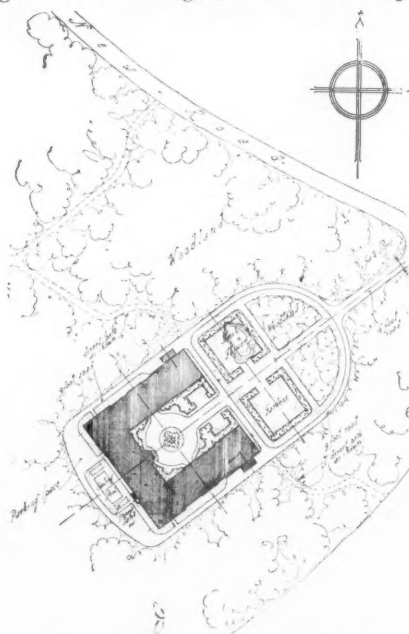
By A. Trystan Edwards.

With photographs by THE ARCHITECTURAL REVIEW.

A PRINTING press belonging to a great publishing house is something more than an ordinary factory, especially when there is associated with it publishers' offices and rooms for readers and other officials of the company. At *The Windmill Press* all the books issued under the imprint of Messrs. William Heinemann, Ltd., are manufactured. The raw materials in the form of paper and cardboard and cloth for binding enter one side, and from the other side comes a flow of books, exquisitely printed and bound and covered with dainty paper jackets. Considerable manual skill is required to manipulate some of the processes which are used in book-making, but the majority of them nowadays are mechanical. Inventive talent added to and perfected during a long period has produced the machines of extraordinary complexity which set up type, which print from the type thus composed, which cut the paper and bind the sheets together. Unresting and with unerring precision the machines do the work which is required of them. What, then, should architecture do, to express the home of such activities? Should architecture try to be mechanical, to be hard and steely and repetitive? This is the answer supplied by some of those who uphold the "modernist" school of architecture. It is easy to imagine, for instance, how M. le Corbusier would have tackled the problem which here presented itself to Lord Gerald Wellesley and Mr. Trenwith Wills. In all probability a flat-topped building would have resulted, with rows of windows exactly equal in size and of identical rectangular shape. Such a structure would be described as "modern"; we should be told that it represented architecture naked and unashamed, stripped of unessentials, the "logical" product of a mechanical age.

How these statements bristle with fallacies! In the first place they involve a fundamental misconception concerning the nature of "standardization" in modern industry. A reference to what happens inside *The Windmill Press* itself will perhaps suffice to make this clear. This argument has an important bearing upon architecture, in view of the determined attempts which are now being made to make the art of building strike, as it were, an attitude of abasement in the presence of modern machinery. A visit to this building would convince anybody that the design of books is not standardized on account of their being machine-made, so why should the parts of buildings, even factory buildings, be standardized? One of the most remarkable characteristics of the modern machine is its *flexibility*, its power to adapt itself to the creation of an infinite variety of things. The books manufactured in *The Windmill Press* are of innumerable shapes and sizes, and many different types and

spacings of types are used. The "make-up" of the page, the design of the title page, the decorative pattern or picture on the jacket are intended to aid the expression of the individual character of each different book. Standardization results in the multiplication of units so designed, but it does not dominate nor control the design of the unit itself, except in so far as the pages of each book are equal, the lines are of the same length, and the same type is consistently used throughout the text. One shudders to think what books would be like if they were designed by the strictest apostles of the "Puritan" school of architecture. For the same reason that a building must not have a cornice to mark its upper extremity and a plinth to mark its base, the type would need to be devoid of the serifs which punctuate the extremities of the letters and give them definition and



The LAYOUT of the building and the surrounding grounds.

THE WINDMILL PRESS.



Plate IV.

October 1929.

FROM THE NORTH-EAST.

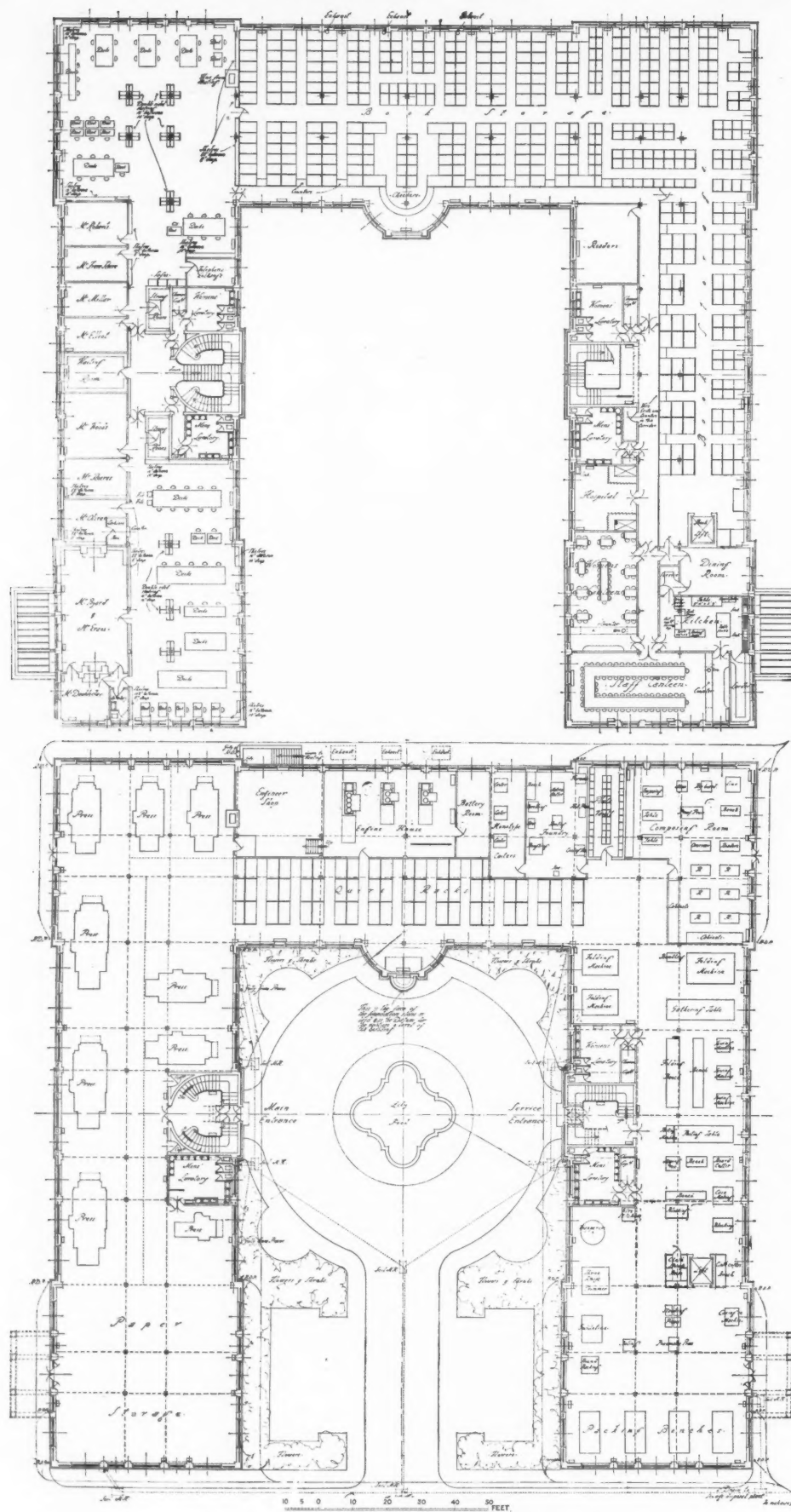
Lord Gerald Wellesley &
Trenwith Wills, *Architects*.

The building is faced with 2 in. bricks; those used for the lower story, the piers on the angles, and the cornice are of a purplish tone, whilst the *filling* of the first floor is of selected mixed reds. The dressings to the windows are in selected bright reds. The roof is covered with asphalt on the flats and with hand-made sand-faced tiles on the raking portions.



The *COURTYARD* from the North-East.

THE WINDMILL PRESS.



Plans of the GROUND and FIRST FLOORS.

æsthetic unity. Serifs would be voted inutitarian and unworthy to find favour with the representatives of a mechanical age. A thousand other subtleties in the art of printing would be rejected as "traditional," and by the time the book manufacturer had conformed to all these Puritan restraints a certain economy would certainly result and the machines could be much simplified. But the design of the books would seem rather bald, as if they were specially designed for occupants in the "cells" of one of

treatment enables the windows to have a homogeneity of scale by virtue of which, in spite of their occasional difference in size and shape, they seem to belong to one family. Repetitive design is exhibited in the equality of the first-floor windows and in the fine range of round-headed openings belonging to the ground-floor story. The repetition of units, however, is not allowed to proceed without check or modulation, and it will be observed that the three long façades on the outside of the Courtyard have slight projec-



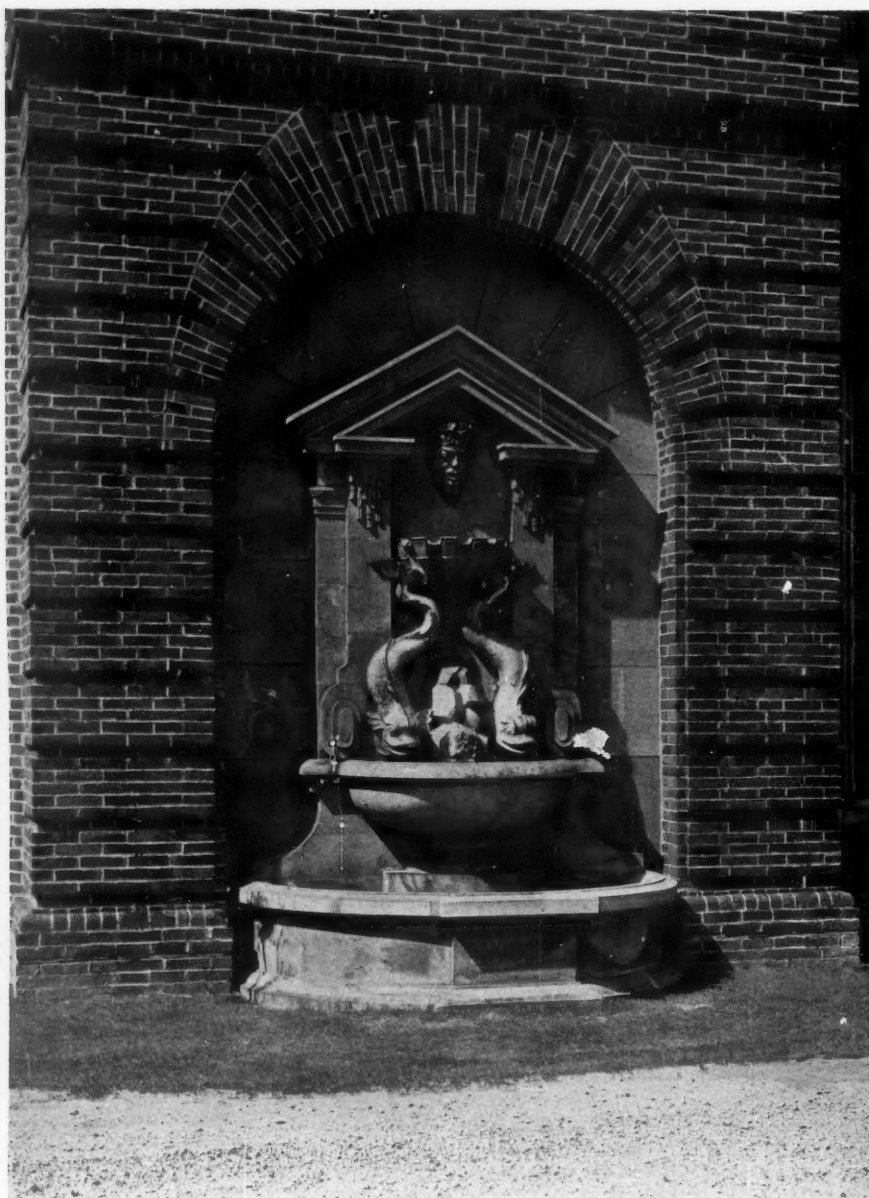
The centre detail of the COURTYARD.

M. le Corbusier's "university" blocks. Between the façades of this building and the books manufactured within it there is a degree of artistic accord which fully justifies the stylistic convention followed by the architects. Even those in love with standardization will find that the building expresses this principle among others, but it expresses it intelligently and not in a spirit of fanaticism. It will be observed, for instance, that a unit of pane dimension has consistently been maintained, and such a

tions at their extremities, and between the round-headed windows on the ground-floor story are small rectangular ones which successfully differentiate the pattern of fenestration from that of the central portion, where these little windows occur only on either side of the central opening.

In the elevation on the north-east front there is a central projection which acts as a focal point for the whole composition, and this is decorated by a pedimented fountain set in an arched reveal and surmounted by a sculptured shield.

THE WINDMILL PRESS.



The *FOUNTAIN* in the Courtyard. The shell, mask, and dolphins were modelled by Esmond Burton to the designs of the Architects. The fountain is built of Portland stone, and the sunk background is in Douling stone.

Obviously such an architectural centre was necessary here, and as the exigencies of the plan forbade the placing of the main entrance to the building in this position, an artificial point of emphasis had to be created. Two entrances were required, and these are placed at the wings. Yet their æsthetic relationship to the position of the fountain is cleverly achieved by the layout of the garden, which has a circular path with the entrances at opposite ends of one axial diameter and the fountain terminating the other; and the approach to the circular path bisects the distance between the two projections, which terminate the wings of the Courtyard, it being noticeable that the arrangement of flower-beds not only helps to establish the formal identity of the central circular pattern, but marks the positions of the end pavilions and gives an elegant shape to the lawns on either side of the approach road. The lily pond, with its bounding plinth arranged in alternate convex and concave curves, forms an elegant centre-piece to the Courtyard.

The Windmill Press has affinities with the *Garden City Press*, Long Island, New York, which belongs to Messrs. Doubleday, Doran & Co. Both these buildings represent a new departure in factory design, for they are placed in ideal country conditions, and have the architectural character of a collegiate institution. That a great factory can now be placed in the depth of the country is an important fact which has a bearing upon town-planning development in this country, for it illustrates how industry is becoming more and more independent of the railways, and can rely in a large measure upon motor transport. It signifies also the increasing degree of public spirit and regard for the welfare of their employees, which is now tending to animate the leaders of industry and commerce. It must surely be of spiritual benefit to those working in *The Windmill Press* that through the windows on the one side of the room they can see lawns and flowers and a façade of a pleasant and scholarly building, and through the windows on the other



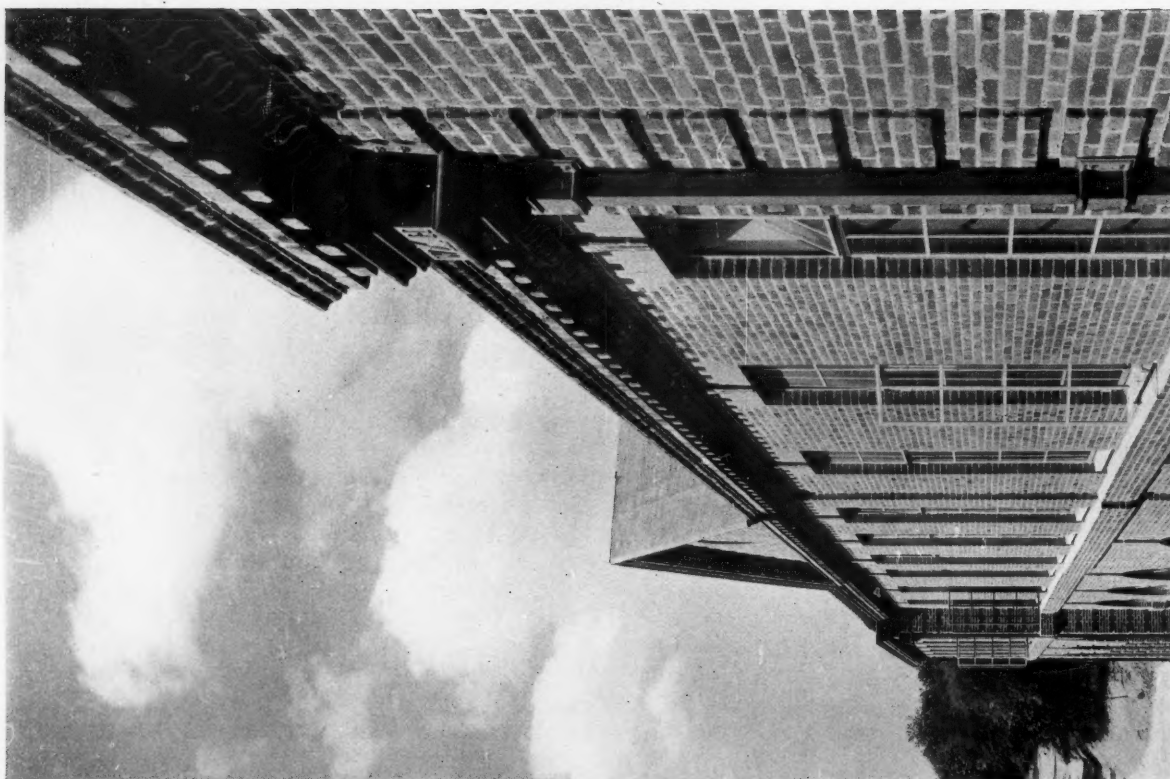
The ENTRANCE DOORWAY to the factory in the North-East Wing. The doors and doorcase are of wood and the former are painted blue.

side they see virgin forest. And they must also appreciate the fact that plenty of light and pure country air enter the place of their labour.

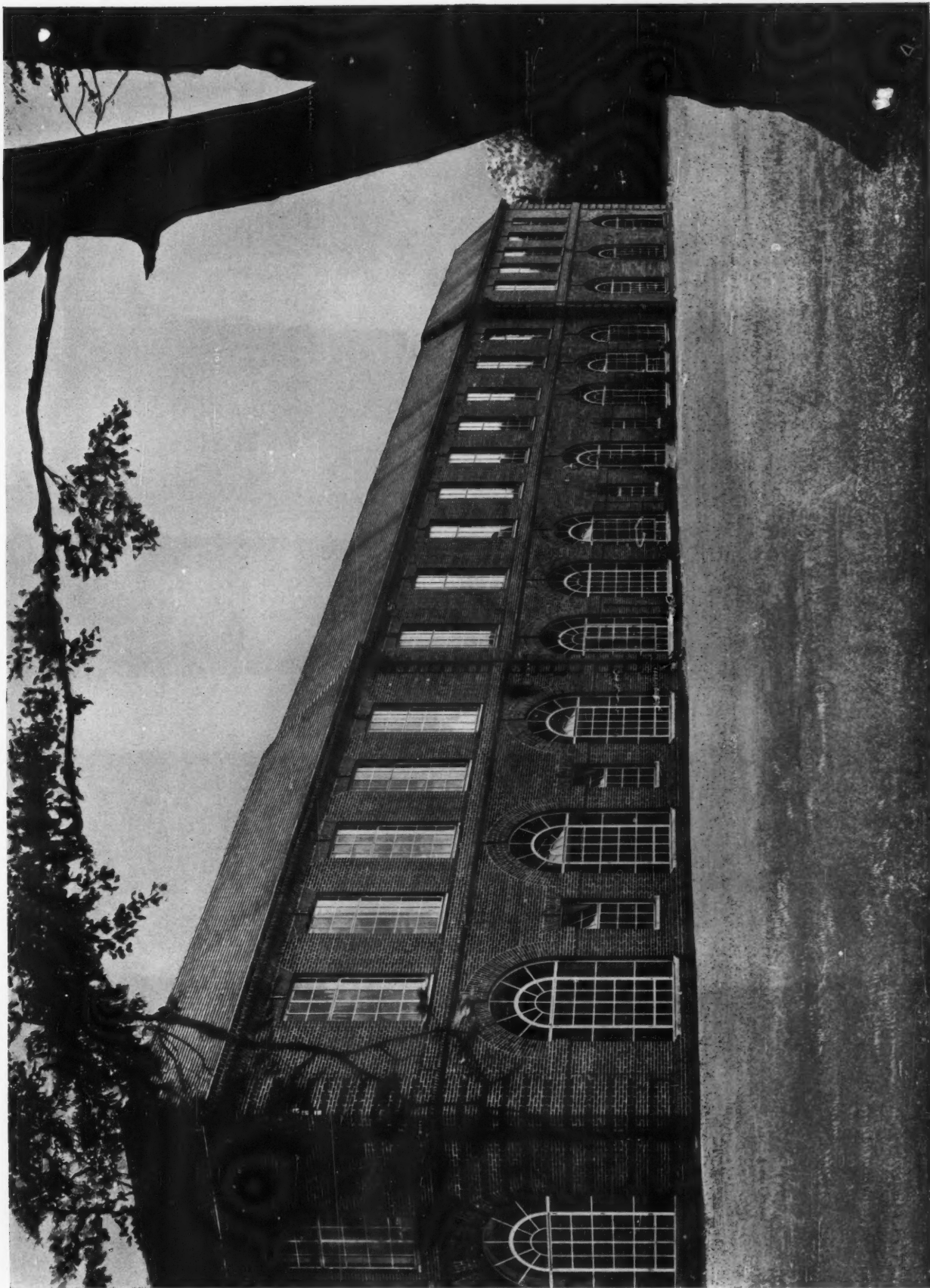
The style and character of the building seem especially appropriate to a great publishing house, which, in itself, has the nature of a learned institution and, like other publishing houses, seeks to play an important part in promoting the culture of the age. Yet it may be suggested that had the new factory in Kingswood been devoted to the making of jam or pickles, or any other prosaic article of use or consumption, its collegiate character would have been a little presumptuous. This statement does not imply a lack of appreciation for jam or pickles, or for innumerable other desirable things which captains of industry manufacture for our benefit, but it is based upon a regard for the expressiveness of architecture as a whole. For the forms of building only retain a meaning for us if each form is scrupulously reserved for its own especial use and occasion, and, indeed,

a failure to appreciate this fact has done more to bring architecture into disrepute than has any other cause. It stands to reason that commercial buildings should not take to themselves the architectural emblems which are traditionally associated with public buildings. A shop with a dome, for instance, or with too grand a row of columns is putting on a municipal splendour to which it is not by right entitled. If a shop or block of offices has a big dome, how can we give the requisite distinction to a town hall when we wish to build one? Similarly, if factories are made to look like colleges, how shall we distinguish a college? Architectural beauty is not alone sufficient to justify us for praising a building on æsthetic grounds, for it must be the appropriate rank and type of beauty. But as in *The Windmill Press*, books are manufactured and, more than manufactured, carefully chosen for some special quality, it is, in point of fact, a "bookish" building, and is therefore entitled to its collegiate character and to its affinity with the

THE WINDMILL PRESS.



Left : The PLATFORM for the reception of goods on the South-East Front. The platform underneath the porch is built of concrete and edged with granolithic. Right : The moulded brick CORNICE on the South-East Front. The rainwater head is of cast iron.



From the SOUTH-WEST.

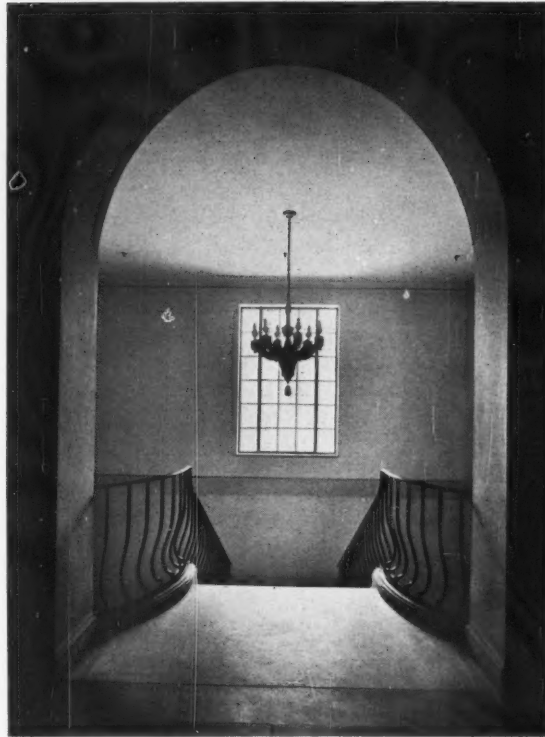
THE WINDMILL PRESS.



The *MAIN STAIRCASE* leading to the offices on the First Floor. The treads are built of artificial stone and the banisters and handrail are of iron.

buildings which we find at the seats of learning.

The interior is, throughout, a model of orderly planning. The whole of the ground floor, except the two entrance and staircase halls, is devoted to manufacturing operations. Materials are delivered upon a raised platform at the south-east corner of the building, and the sequence of production advances logically from this point to where the printing presses are situated, and from thence through the rooms for quire racks to the place where the books and magazines are bound, and at the opposite corner of the building are the packing benches from which the finished products of the factory are dispatched. A columnar portico similar to that on the south-east corner marks the position of the platform from which the goods are delivered to the lorries. The first floor provides liberal office accommodation, a directors' dining-room, canteens, a hospital and a book store capable of containing over a million books. A visitor cannot fail to be impressed by the delightful simplicity



Looking towards the *MAIN STAIRCASE* from the landing on the First Floor.

and restfulness of the decorative schemes which distinguish the various apartments.

Except the main staircase and the private offices, which are plastered, the whole of the interior walls are spray-painted with cream water-paint, leaving the lines of the brickwork still visible, while all the woodwork and ironwork is painted bright blue. Each room is airy and spacious, and by the degree of its architectural elaboration expresses its status. The directors' room, conspicuously devoid of the ostentation which so often marks the boardrooms in commercial houses, shows great refinement of detail and naturally its charm to some extent is made to rely upon the decorative value of books. From the entrance halls the stairs proceed leisurely with an eighteenth-century grace, and the curved balusters and chandeliers of Venetian pattern here provide the main features of ornament

in the composition. *The Windmill Press* building, both outside and inside, shows a very high degree of architectural accomplishment.



The *DIRECTORS' ROOM* on the First Floor. The plaster walls are distempered a biscuit colour, and the ceiling is white. The chimneypiece is built of Bath stone

THE BOOK OF THE MONTH;

Egyptian Art.

By Sir Flinders Petrie.

Egyptian Art. By WILHELM WÖRRINGER. Translated, with an Introduction by BERNARD RACKHAM. London: G. P. Putnam's Sons Ltd. Price 12s. 6d. net.

IT is always desirable to look at a subject from a new angle, and the æsthetic view of Egypt, apart from mere romance, has not yet been fully sensed or defined. Therefore a study of the Egyptian point of view—both the consciously intentional, and also the implicit—would be very welcome. In order to undertake such an analysis a writer must first have an intimate knowledge and feeling for the art, the ethics and way of life, and the religion of a country; it is difficult enough to reach this about Egypt, as our acquisitions are but scrappy, but at least we should be furnished with all that is known.

Unfortunately for Professor Worringer the discoveries of recent times are a sealed book to him. The sources of his eighty-seven quotations are entirely German, and it takes long for Germany to assimilate what others find. He discourses at length on the religion without a single reference

to Maspero, who was the most sympathetic exponent of it, identifying himself with the past thought until he seemed to believe it himself. Again, there is no trace here of the historical analysis of the sources and the primitive forms of belief which have been long ago stated in England. He discusses the elements of Egyptian ideas without any historical perspective of the past times and races. He discusses Egyptian art and its implications when three-quarters of his illustrations are from the decadent ages which we passed behind fifty years ago, and the fine early art is not represented by a single one of his two dozen illustrations. It is a misfortune when books which are so far behind the English standpoint are given to the public in English dress; they are better left to the people who know no better.

The author's limitations in other directions hinder his advance. The comparative religions and civilizations of other lands are needful to bring out what is peculiar to Egypt and what is in common with other races. The Egyptians were not more peculiar than most other ancient peoples; the striking constancy of their character is like that of the permanent features of Gaul, of Greek, or of German, whose ancient descriptions exactly fit the modern ways. In Egyptian religions diverse ideas were left unfused; but so are the pagan beliefs now in Britain or Brittany or Italy, or about the ancient Arval brothers or Salian priests. The substratum of beliefs crops out in other lands, just as it did in Egypt.

The artistic perception in this book has been overwhelmed by the familiarity with decadent work, as if it were typical of Egypt. Hence we read of the Amarna art as being only an episode, after which Egyptian art was

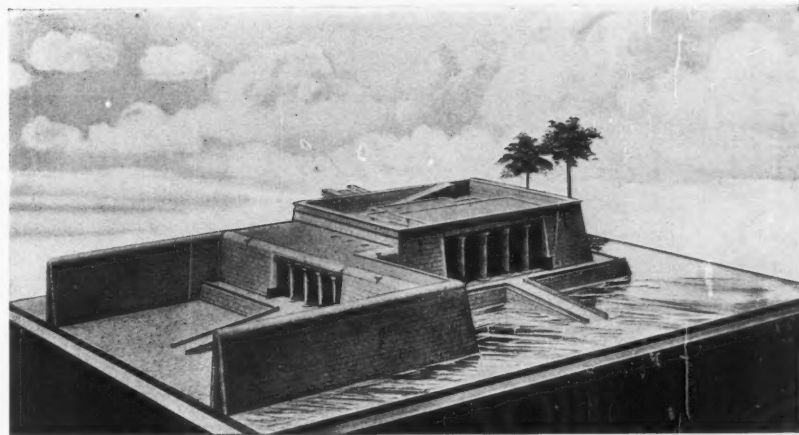


A BATTLE-SCENE FROM THEBES. Ramesseum.
Nineteenth Dynasty.
From *Egyptian Art*.

completely restored. To those who know the history of the art, the changes of each great period appear as successively poorer down to 1400 B.C.; then, sick of deterioration, the Egyptian rushed into the Cretan and Asiatic styles, and that was the end of his artistic history. After that he could not do anything original, but only imitate past periods. To take up those late works as representing

Egypt is like adopting St. Pancras Church and the Law Courts as the exemplars of Greek or Gothic art.

Various supposed peculiarities of Egypt have parallels in other lands. The fitting of animal heads on human bodies is not more strange than the Sumerians, or ourselves, fitting human figures with wings and haloes in religious scenes; how are the slits in angels' robes hemmed to put on past the wings? The use of a pictorial script is common to many lands, Sumerians, Cretan, Hittite, Chinese. The sacrifice of sense and clarity to beauty in writing is a disease of all scripts, as witness square Hebrew or Turkish Arabic confusion. The rectangular plan in building is said to be not originally obvious, but everyone who built with logs and beams needed squareness; the earliest house model of Egypt is rectangular, and round huts belong to the brushwood stage of housing. It would be endless to point out all the matters of fact which leave pages of *a priori* introspection without any support. Truly "we are concerned with ultimate imponderables susceptible of no decision of demonstration" when we ignore the material facts and comparisons.



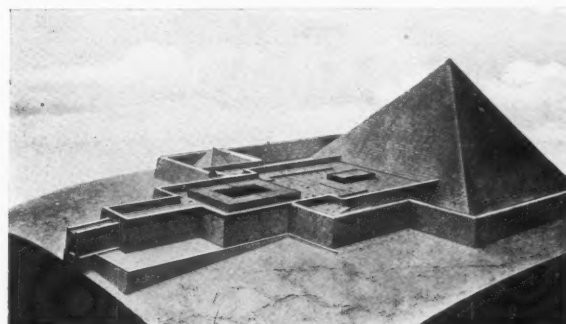
GATE-BUILDING OF THE TEMPLE OF THE DEAD OF KING SAHU-RA.
From *Egyptian Art*.

low pottery in compression will cover 107 feet (St. Sophia). The relative facilities given by the means available is the first consideration if we judge the intentions of an architect.

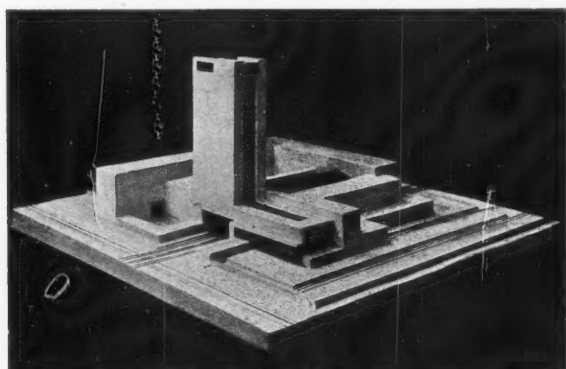
If we are to judge Egyptian art, we must first realize the mixture of origins out of which it is compounded. Six different civilizations were in the land before the written history; the mythology was closely linked with the Caucasus, the art vitalized by Elam; the land itself the junction of African, Asiatic, and Mediterranean cultures. Construction was limited to reeds and mud until all the forms were fixed. Brick came in to determine the massive walling.

The transformation into stone was very tentative, a built column could not be trusted unless flanked by a buttress. At last freedom of design was reached when granite columns could be worked, and could be widely spaced as strength was abundant. All these elements conditioned the imagination of the Egyptian, and must be the groundwork of any appreciation of his results.

The temple was the joyous centre of popular festivals. Its court was bright with thousands of bouquets of



THE SEPULCHRAL MONUMENT OF KING SAHU-RA.
A model of a Temple of the Dead and the Pyramid.



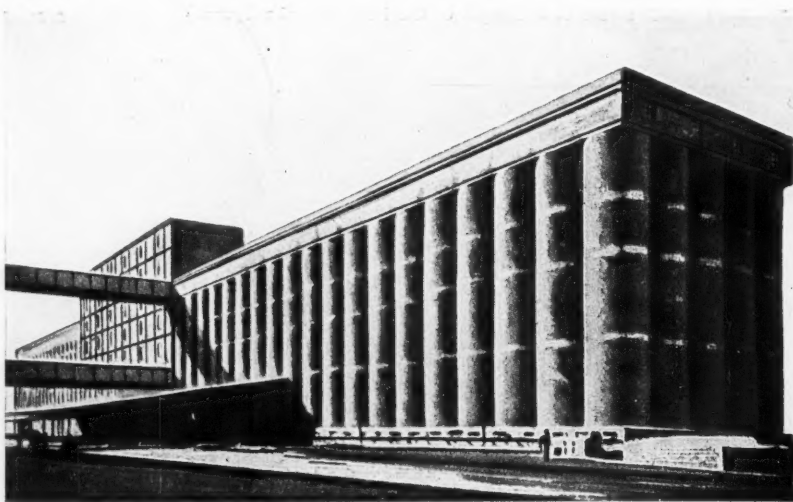
Left: A MODEL FOR THE CENTRAL AERODROME IN BERLIN. Designed by H. Koshina.
Right: A BUNGALOW IN ZEALAND, DENMARK.

From *Egyptian Art*.

flowers every day of the feast—a hundred bundles of tamarisk branches, also of reed grass, a thousand bunches of green corn, and a profusion of flowers. Thousands of people feasted on meat and cakes, beer and wine. Such was the parentage of the dinner parties in the temples of later days, of the Eulogia of early Christian churches, and of the church ales of our forefathers. The basis of the sculpture was the forming of a life-like abode for the spirit; the tomb was the home where the spirit could dwell in safety, and feast on the images of all its possessions. Even the poor man had a model house in pottery with furniture, and a girl to grind his corn. The intense vitality of the early sculpture—in ivory at first, and later in stone—shows the true spirit of Egypt. After a long stage of natural decadence Asiatic immigrations wrecked much of this, until at last there was no energy left, and the bald copying of clumsy imitations filled the field, much as a flood of Roman copies took the place of Greek art. The use of soft sandstone in place of granite involved the thickening of columns, until there was but scant space between them; yet the hypostyle courts were not gloomy, but had areas open to the sky, flanked by a double row of columns. Those who would judge Egypt must know the land first—its grand precipices, with below them its joyous exuberant life; in harmony with this arose massive walls fretted with delicate sculpture. In the summer there was the grateful shelter in the cool rock, granted to the spirit in the rock-cut tomb. The ever-present wish was to live with the gods, and "None can come there but he whose heart is true and does right."



A PORTRAIT OF KING AMENOPHIS III. Berlin.
From *Egyptian Art*.



A GRAIN-ELEVATOR IN CANADA.
From *Egyptian Art*.

Glass.

Glas im Bau und als Gebrauchsgegenstand. By ARTHUR KORN. Berlin — Charlottenburg. Ernst Pollak, 187 plates. Price 14 marks.

Accustomed as we have grown to expect good things from the Ernst Pollak Verlag, it must be admitted that the present volume eclipses any of its fore-runners. In appearance it is admirably expressive of its contents, or rather of the masterly German manner in which the subject matter has been marshalled and edited. The elongated gilt letters of the title "G L A S" leap out from the plain black cover like a huge illuminated advertisement sign projected against an inky city skyline. This is all the more appropriate because Herr Korn insists that, thanks to Neon lighting, the rainy street of a modern city at night can vie in iridescence with the splendour of the most poetic sunset which ever splashed through the rose-window of a Gothic cathedral. Glass, as the editor remarks, is an altogether exceptional material, at once reality and illusion, substance and shadow: "It is there and yet it is not there." At the risk of seeming unduly captious, we hasten to add that in spite of this melancholy philosophic reflection he succeeds in making glass very much "all there" for us. In fact, the only serious omission from this book is that of a section devoted to recent practice in sand-blasting and acid-engraving for shopfronts and indirect lighting on French lines. The absence of any examples of Lalique's, or modern Venetian, work, excusable in a collection of plates almost exclusively illustrative of German manufactures, comes more as a relief than otherwise.

Our post-war decade has seen the progressive application of glass to a surprising number of hitherto unsuspected uses of both a technical and an artistic nature. It is only necessary to mention, for instance, Vitrolite (which owes its opacity chiefly to chalk and Glauber salts) to realize how far-reaching has been the revival of what was, till lately, a rather languishing industry. Much of the table glass which is being produced to-day, particularly the Swedish, is certainly

inferior in nothing except antiquarian prestige to that of former periods, while modern manufacturers command an infinitely wider range of processes, effects and colourings, than medieval — or for that matter eighteenth-century — craftsmen ever dreamt of. In this connection it is staggering to learn that by the use of various metal oxides, 13-14,000 different tints can be produced in glass mosaic, some 2,000 of which alone are obtainable from gold- and silver-leaf.

Short, semi-technical essays are contributed by experts on opaque glass, plate and mirror glass, Luxfer prisms, glass mosaics, stained glass technique (Barillet is happily ignored), and the rôle of glass in electric lighting. The last, for which the Osram Company was responsible, is very aptly illustrated by a showroom

has resulted in a rapid extension in the employment of glass as a building material; and especially for revetment purposes. Now that windows have begun to assume totally unforeseen shapes, glass can liberate advertisements on buildings from the unsightliness of their conventional restriction to the background of solid wall surfaces. The problem of the window, which still remains the unit of all large expanses of glass, will clearly have to be investigated *de novo*. Among the men who are actively experimenting in this new orientation—or perhaps one ought to call it *fenestration*—of architecture, and whose work is reproduced in this book, are Gropius (whose *Dessauer Bauhaus* may be considered as a pioneer monument in this field), Mies van der Rohe (projects for skyscraper shops, offices, and warehouses in Berlin



AN EXHIBITION BUILDING AT COLOGNE.

Herr Pressa, Architect.

From *Glas im Bau und als Gebrauchsgegenstand*.

with parallel overhead day and night lighting. There are examples of glass applied to operating theatres, partition walls of hospital wards, lenses, furniture, fireproof cooking utensils, and external and internal revetment. Among the optical and laboratory glass, a decidedly decorative "cooling snake," made by the Ilmenau Technical School, and a most classical-looking distillation apparatus, manufactured at Jena, deserve special mention. Most intriguing of all, perhaps, is a modernist setting entirely in glass for one of Serge Diaghileff's Russian ballets, designed by N. Gabo.

The tardy acceptance of steel and concrete construction—in other words the reluctant acquiescence in their overt and rational, as opposed to their covert and irrational, utilization which we owe largely to Le Corbusier's polemics against the pointless solidity and intransparency of walls that have ceased to be anything more than simple protective curtains, or light ornamental infillings—

and Stuttgart), Mendelsohn, Luckhardt and Anker (Vitrolite façades of the Telschowhaus, etc., in Berlin), Margold (a model of whose all-glass house was recently illustrated in *The Architects' Journal*), Bruno Paul, Rading, Döcker, Brinkmann and Van der Vlugt (a Rotterdam tobacco factory), Duiker (the Sunlight Sanatorium at Amsterdam), Buys (a co-operative shop building in a Dutch town), and Tyll (a most interesting Girls' Home in Prague). The anonymous glass roofing of a vast packing bay in the Phillips Lamp Works at Eindhoven is extraordinarily impressive.

Under Luxfer prisms—which the French, who have done notable work in this medium, call "*Béton Translucide*"—the most outstanding exemplars are Krayl's fine *Ortskrankenasse* at Magdeburg, Haesler's gymnasium for his elementary school at Celle and Berlage's Christian Science Church at the Hague.

P. MORTON SHAND.



A WAREHOUSE IN COLOGNE.

Abel and Mahrtens, *Architects*.From *Glas im Bau und als Gebrauchsgegenstand*.

Plates of Building Construction.

Plates of Building Construction. By the late W. R. JAGGARD, F.R.I.B.A.
With an Introduction by Professor A. E. RICHARDSON, F.R.I.B.A.
London: The Architectural Press, Ltd. Price 8s. 6d. net.

THE late Mr. Walter R. Jaggard—whose recently issued portfolio of building construction plates is the subject of the present notice—not only combined exceptional knowledge with unusual powers of draughtsmanship, but he also possessed the faculty of investing his hypothetical examples of construction with a refinement of character which only his training as an architect made possible.

It is this threefold quality which makes the plates such valuable exemplars to the student, since they enable him to acquire, simultaneously, a logical grasp of the principles of building and a cultured appreciation of form and contour. And it may be further said that in the sixteen sheets contained in the portfolio there is much for which even the busy architect will privately confess his gratitude.

The plates embody the essence of the science of building, and are lucidity itself. The first two are devoted to brickwork and masonry. Then follow three on carpentry, two on steelwork construction, while others cover such subjects as terra-cotta and fire-resisting construction, metal windows, joinery, tiling and slating, plumbing, plasterwork, drainage, and patent glazing.

Professor Richardson, in the course of his introduction, expresses the view that these sheets of details have been compiled in such a manner that specifications could be written from the line diagrams. This he accurately describes as "a notable achievement."

One may confidently predict that this unique collection of plates will be adopted by the architectural schools of the country as a standard work of reference. The private student will also most certainly need it.

FREDERICK CHATTERTON.

The Legal Quarter of London.

Early Holborn and the Legal Quarter of London. A Topographical Survey of the beginnings of the district known as Holborn and of the Inns of Court and Chancery. By E. WILLIAMS, F.R.G.S. 2 Vols. London: Sweet and Maxwell, Ltd. Price £5 5s. net.

THE localization of trades, professions and callings is one of the things that makes for our fascination in the history of London. At all times, medieval as well as modern, London has been big enough to find room for many people who followed the same vocation or who sold the same wares, and the spirit of association which was so strong in early days, resulted in streets, squares, and even larger localities being given over to one industry. Evidence of this can be found everywhere, as much in the street and place-names of London as in the pages of a chronicler like John Stow, and the marshalling of people, dates, and places under the standard of a common occupation adds immensely to the interest which, even without this aid, is conspicuous in the topography of a great city.

In the majority of cases this localization is a matter of history, and the names and traditions on which it has left its mark are too often disregarded by the Londoner of today. In one signal instance, however, even the most unresponsive and unintelligent citizen can scarcely escape an occasional surrender to the genius of the place. From the lovely courts and squares of the Temple, the gardens of which were not long ago washed by the Thames, across the area through which Chancery Lane cuts its narrow way, as far as the squares and fields of Gray's Inn, we traverse what has been, and largely still is, the home and nursery of the law; and the beautiful buildings of the Inns of Court and Chancery, with some few mourned exceptions, still stand with that dignity and quietude that seem so completely to belong to another age. The names are fragrant of association with great men and a leisured past, and even in this haste-ridden century we may stroll in peace within their gates and reflect curiously that the home of litigious disputation should be a refuge from the noise and racket of our normal life today.

Should we desire to impress the visitor to London and give him a lesson in contrast with the traffic-burdened streets, let us take him through Gray's Inn from north to south, thence past the site of Furnival's Inn across to Barnard's Inn, with its little hall of the fourteenth century; walk beneath the oak-framed front of Staple Inn, and cross its courts; perambulate Lincoln's Inn, both Old Buildings and New Square; peep in at the Rolls Chapel, and passing the remains of Clifford's and Serjeants' Inns take him to King's Bench Walk, the Inner and the Middle Temple. By the time our little tour is done, the influence of Wren's mellowed brick and bleached Portland stone, the memory of great timbered roofs and screens rich with carving, the radiance of the armorial glass which lights within as the sunlight on the foliage gladdens the courts without, will have conquered our senses and we shall be at peace with the world.

The tangible evidence of so much beautiful building and of so many pleasant retreats within the crowded precincts of the City excites our curiosity as to the origin and history of what Stow termed "a whole Universitie as it were, of students, practisers or pleaders and Judges of the laws of this realme." There are many books written about the legal inns, but it was not until Mr. E. Williams published his illuminating volume on Staple Inn in 1906 that we felt the miscellaneous information already available was becoming focussed into an intelligible story. And now Mr. Williams has placed us under a further debt by giving us two magnificent volumes under the title of *Early Holborn and the Legal Quarter of London*.

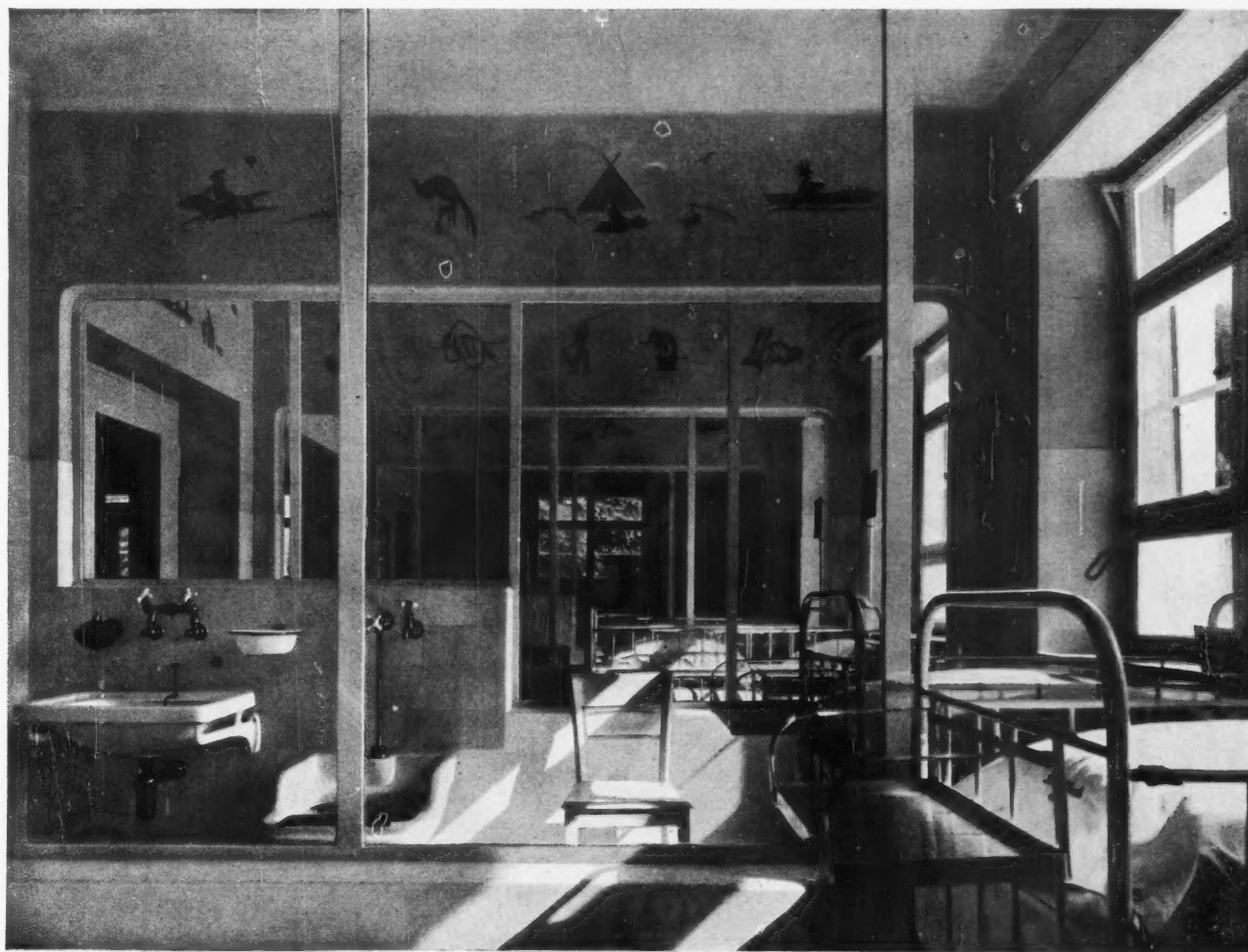
The information contained in these books is too large for even a summary to be presented here, but the reader will find in them a deep mine from which to enrich his knowledge of each or all of the legal inns. Mr. Williams has not been content to give merely chapter and verse for the original documents which he has consulted, but he has printed their essential parts *in extenso*, thus

preserving the flavour of their age and communicating something more than the dry facts. Among the hundreds of deeds quoted we may take a typical instance in the year 1423 of a grant "by Henry Tyffan, brewer, and Joan, his wife, to William Auntrus, citizen and tailor of London, and Englis his wife, of a messuage in the parish of St. Andrew of Holbourne which they had jointly by demise of Simon Gaunstede, clerk, and John Mapilton, the elder, clerk, which is between the tenement late of John Davy on the east and that of the Prior and Hospital of St. Mary without Bishopsgate on the west and abuts on the King's Way on the south." In these brief documents a host of London's citizens live again—their wives, sons, and daughters, their employment and the exact location of their houses and property are named for us, and we are provided with the material for piecing together the story of London's past with every kind of interesting and entertaining detail.

The pains with which the author has set down each shred of topographical evidence will only be evident after a close study of the actual documents, but he has collected their gist in a most readable and informing chapter which introduces each section. The narrative regarding the Hospital of St. Giles and the constant conflict between the King and the citizens of London is not only a piece of excellent chronicling, but a lively commentary upon the course of city life and human institutions.

These books are well illustrated by plans and old engravings, beside numerous little topographical charts showing the relationship between properties and owners. They are also fully indexed, the list of names filling 178 columns. Perhaps the chief compliment we can pay the author is the recognition of his skill in presenting so much material in so pleasant a form; its arrangement removes anything forbidding in its bulk and tempts the reader to a voyage of discovery without fatigue.

W. H. GODFREY.



A WARD IN A CHILDREN'S HOSPITAL AT TUBINGEN.
From *Glas im Bau und als Gebrauchsgegenstand*.

Photo by R. O. F. Wynne, Abergele.

On the road to
CAPEL CURIG

HOW LONG . . . ?

Or

THE TIN-TOUT TYRANNY.

By Clough Williams-Ellis.

TRULY we Englishmen are a patient and long-suffering people—and in spite of our vehement protests to the contrary ("Rule Britannia"). I am not sure that we have not a little of the slave mentality. It is significant (to the psychologist) that it has occurred to no other nations thus vehemently to proclaim that Never, NEVER, on any account or under any circumstances, will they be slaves.

The servile condition is characterized by a tame submission to infringements of rights and liberties, to insults and bullyings, such as we present-day Britons suffer at the hands of our more brutal advertisers. Are we going to put up with the present state of things indefinitely or is there hope of a revolt? I think there is. Messrs. Lyons and Wills, and their like, have chastised us with whips this long time, but with the Raleigh Cycle Company have come the blue and yellow scorpions that should drive us to mutiny against the insolence of Big Business—if anything will.

The Council for the Preservation of Rural England has been endeavouring to raise a fighting fund of twenty thousand pounds, whilst this one

concern has, I am informed, spent fifty thousand pounds on its enamel iron signs that have done so much to make bicycling as well as motoring on English roads so far less pleasant than it used to be.

Mr. Lang, of Sells, Ltd., the advertising agents of the company in question, stoutly maintains that his ingenious erections brighten up the countryside and are generally much admired. Mr. Lang must lead a singularly sheltered life.

The chairman of the company, Sir Harold Bowden, on the other hand, is clearly in closer touch with public opinion than the sanguine Mr. Lang, and has gone so far as to promise me this:—

"As these signs require renewing, we will do away with them and will not, of course, add any more. In due course, therefore, the Raleigh signs will gradually disappear all over the country."

That is very good, but from reports received as well as from my own observation, performance still lags woefully behind this promise that is now six months old. Possibly the rate of dilapidation is slower than was

anticipated, and it would not be seemly even to suggest that that rate might be artificially accelerated by private enterprise.

At the Save the Countryside Exhibition and Congress recently held in London, at which photographs of Raleigh road signs were prominently exhibited, the Prime Minister went so far as to express his wonder that the public did not protect itself from all such unmannerly importunity with that convenient weapon the boycott. No doubt he was merely marvelling at our patience, but the technique and legality of the organized boycott has since been freely canvassed in this connection.

It is difficult to make a choice from amongst the many Raleigh photographs available wherewith to refute Mr. Lang's cheerful assurance that he is scrupulous to see that his signs are never placed where they could offend—but that showing the one on the famous Capel Curig road will serve as well as any.

One might perhaps institute an instructive, if rather academic, discussion as to where, if anywhere, these advertising devices would not be offensive.



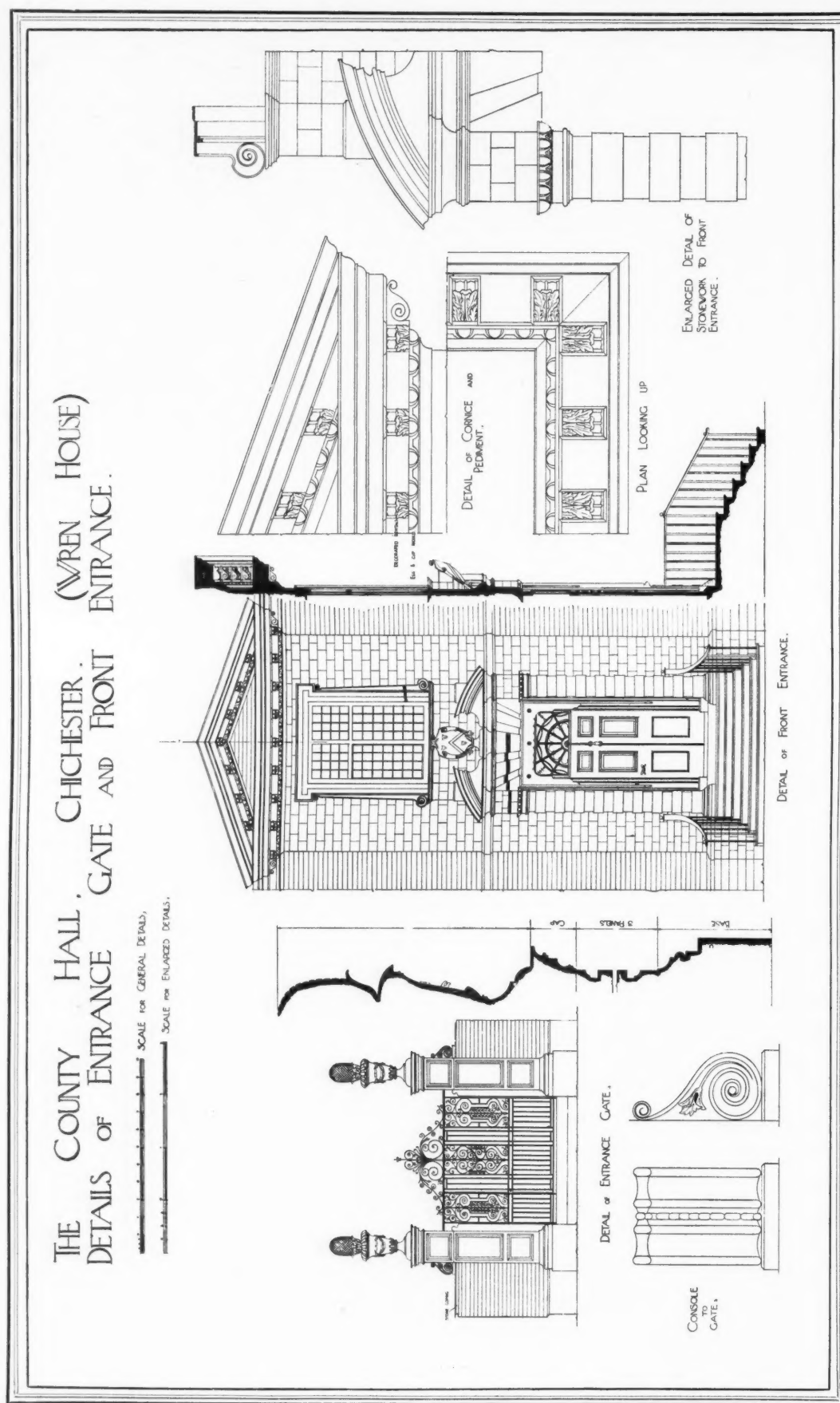
SELECTED EXAMPLES OF ARCHITECTURE.
The Continuation of THE PRACTICAL EXEMPLAR
 OF ARCHITECTURE.

THE COUNTY HALL (WREN HOUSE),
 CHICHESTER.

Measured & Drawn by
 Frank H. Bailey.

THE County Hall, or Wren House as it is called, now occupied as offices by the West Sussex County Council, is reputed to have been designed by Sir Christopher Wren, although no evidence exists to confirm this, or that he ever visited Chichester. The house was built in 1696. The walls of the main building are of red brick, the surface of which is broken by the use of stone for the quoins, stringcourses, plinths, etc. The cornice is decorated with large, deep, and moulded dentils, delicately carved in the form of the acanthus leaf, below which is an egg and dart mould. The stonework on the front façade has been carefully designed, its most prominent feature being the doorway with its stone pilasters. The stones are alternately recessed and finished with a small cap, and are surmounted by a curved broken pediment.

The entrance gates and piers are also interesting in design. The piers are built of stone, panelled out, with moulded caps and bases. The ornaments surmounting the piers represent vases and pineapples, a typical form of decoration of the period, and they are nearly 5 ft. in height. The grilles are of bent iron, perfectly curved; a simple but excellent piece of design.



MEASURED AND DRAWN BY FRANK H. BAILEY.

The Work of José Clará.

HERE are fine sculptors in Spain today. The older school, centred in Madrid, is concerned with tradition more than with research. The newer school of Barcelona—the Catalan school—is avid of experiment. There are no more ardent artists on the Continent than the Catalan sculptors. At their head is José Clará. He has been hailed in Paris and Madrid as the Rodin of today, but Barcelona knows that this is a mistaken idea. Although he owes much to Rodin, he has not the elemental force of the French master.

Clará's concern is to make matter live; to create beauty greater than he sees in Nature; to analyse Nature and to build up from the elements of Nature's beauty a synthetical idealization. He succeeds in revealing the artist's conception of exquisite form and represents it in a variety of carefully chosen subjects. Clará has the advantage of expressing himself equally well in both modelled and carved work. His figures are compact of fine line and ample and supple mass. There are no dyspeptics among his models. His subjects are robust, febrile, noble women, and his art is a fitting monument to the eternal beauty of womanhood.



CRÉPUSCULE. In marble.



DIVINITÉ. In marble.

Sculptor: José Clará.

The maquette in bronze, in the Luxembourg, of the marble statue *Crépuscule* in the museum at Santiago, indicates how Clará enlists both plastic and glyptic in his desire for complete expression as occasion demands. That something is lost cannot be denied, but a balance is achieved. In the result, it is to be observed that Clará's work in marble and stone exhibits more of a plastic character than glyptic; it is beautiful modelling rendered into terms dictated by rigid materials; modelling modified by material, but not suggested by it. Clará is not intrigued so greatly with new form as with new ideas in form, and he has certainly been successful in presenting a fresh aspect of form-beauty to the world. His sculpture is essentially individual and characteristic.



Left: THE GODDESS. In marble. Right: JEUNESSE. A sculptural decoration in stone for the Place de Catalogne, Barcelona.

Sculptor: José Clará.



In his earlier monuments the classic calm combined with generous naturalism of his earlier statues, such as *The Goddess* and *Divinité*, is sacrificed to a florid dynamism demanded in Spain, a characteristic of the period. All this floridity and flamboyancy is omitted in Clará's latest architectural work, which, when completed, will serve to decorate the Place de Catalogne at Barcelona. This change was made possible for the artist because of the highly developed art sense of the Catalans, whose schools of sculpture and painting are as advanced as any in Europe.

There are some half-dozen works in bronze, terracotta, marble, and stone produced by Clará during the last four or five years, which show a very marked modernistic advance, not only in style but in material. A typical example is the bronze *Bather* of 1925, a female figure on her knees which, but for its title, is an essay in pure form-research such as Maillol and Frank Dobson indulge in, with definite sympathies in the direction of realism. This piece, two fine female torsos, the typically Catalan *Jeunesse*, and a very attractive sitting statue of a girl called *After the Bath*, carved in stone and stylized, place José Clará in the front of the modernists. By the gradual elimination of the inessential and of the unnecessary, he has established a veritable synthesis which accords with the inquiring but constructive spirit of the age.

MYRAS.



"Our delight in these silhouette films is not merely a delight in a pattern in black and white, but, more potently, a delight in a pattern in movement. Each separate pattern in black and white, pleasing doubtless in itself—and that may be said of each of the illustrations shown on these pages—is seen, as it were, as a minor pattern in relation to the major pattern of the film."



"These silhouette films are not cinematic art in the 'grand manner.' They are, rather, delightful interludes. But they have a value, beyond their immediate power to please, in emphasizing, by reason of their simplicity, the essential quality of film art. This may be expressed in a few words as *change, in the process of changing.*"



These "stills" are taken from the silhouette film by Lotte Reiniger, entitled *The Adventures of Prince Achmed*, and are reproduced by the courtesy of Comenius-Film, G.M.B.H.

Silhouettes.



MOST of us have youthful memories of "likenesses," taken in profile, of our grandfathers, great-aunts or grandmothers. Cut out of black paper, mounted, glazed and framed; some of us keep them still, if not hanging on our walls, perhaps preserved, with a half smiling piety, in the privacy of an old cabinet. Shades of Tunbridge Wells! Souvenirs of that long-past excursion to Hastings-by-the-Sea! There in the old cabinet shall you rest undisturbed, with the globular glass paper-weight with the glass flowers within, and the box encrusted with sea-shells.

* * *

But the whirligig of time brings in its changes. The old simple silhouette portrait of our grandfathers' day—you can count the buttons on the prosperously curving coat—has taken on a new life through the movement of the film. Whoever would have thought it? Not our grandfathers, for a surety. Their world wore a different hue. Progress, by all means, but progress establishing the permanent. To us, our one permanence is the permanence of change. There lies the difference. Here is grandfather's portrait, cut out of black paper, with his top hat, his frock-coat, done to the very life, down to his fob, his gloves, his cane, but static, fixed immutable in the old walnut frame, established, permanent, *more majorum*.

* * *

The film, then, with its essential movement, has brought new life to the old-fashioned silhouette, and with this revival has immeasurably increased its range. However pleasing in pattern the old silhouette may have been, however often we may have received that pleasure, the pattern was made once and for all time, pasted down on its card, static and changeless. Our delight in these silhouette films is not merely a delight in a pattern in black and white, but, more potently, a delight in a pattern in movement. Each separate pattern in black and white, pleasing doubtless in itself—and that may be said of each of the illustrations shown on these pages—is seen, as it were, as a minor pattern in relation to the major pattern of the film. The film, by its movement, weaves these minor patterns into a greater and dynamic harmony.

Movement—it may be repeated at the risk of tedium—is the essential quality of the film. In these films our interest is not

in the change of one thing into another, in the sense that we are interested first in the one and then in the other. We are interested, and this is the bottom of it all, in the *process* of the change. The film, if the phrase may be allowed, is a "piece of movement." It is complete in itself, it exists by reason of that movement, and is never still.

Two German artists—first and foremost, Miss Lotte Reiniger, and secondly, Mr. Richard Felgenauer—have been principally responsible for the creation of these films, and for the high artistic merit which they possess. The earliest silhouette films, such as Miss Reiniger's *The Flying Coffin*, and Mr. Felgenauer's *Munchausen*, were primitive in technique. The potentialities of changing pattern were imperfectly explored. But experiment brought a greater mastery, until, in *The Adventures of Prince Achmed*, Miss Reiniger's most ambitious film, the pattern, owing much in its origin to the ancient art of Persia, has taken on the true quality of cinematic art and exists, in its major degree, in the movement of the film.

* * *

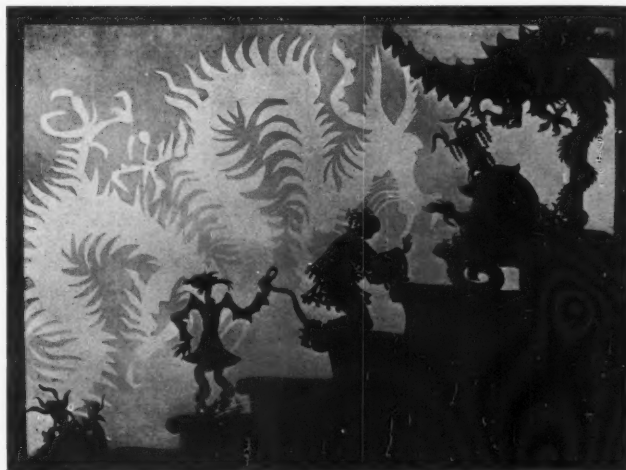
A silhouette is not necessarily confined to a silhouette in black and white. It may well be a silhouette in grey. The limits of the convention are not infringed by a superimposition of silhouettes of different tones. The convention lies, not in the tone, but in the silhouette. But the multiplication of tones implies an approach towards the representation of a third dimension. There is a danger along these lines of losing the essential charm of the silhouette—its presentation of pattern, as we might say, in the flat. There is reason to suspect that some of the later silhouette

films have covered the field of their particular limitations.

These silhouette films are not cinematic art in the "grand manner." They are, rather, delightful interludes. But they have a value, beyond their immediate power to please, in emphasizing, by reason of their simplicity, the essential quality of film art. This may be expressed in a few words as *change, in the process of changing*.

* * *

A few of these films have been publicly shown in this country. The enterprise of the Film Society has been responsible for their introduction from Germany and for the exhibition of the most important silhouette film, *The Adventures of Prince Achmed*. MERCURIUS.



The above "stills" are from *The Adventures of Prince Achmed* (Comenius-Film), and are reproduced by the courtesy of the Film Society.

The Lefèvre Galleries ; Beaux Arts Gallery ; St. George's Gallery.

TOWARDS the end of summer—before the autumn shows begin—there is a pause in the exhibition world. In most galleries where active interest is taken in modern tendencies, a few works will remain upon the walls left over from the last exhibition: they are the survival of those considered most fit to show the casual visitor the general artistic tendencies of the gallery concerned.

Among this type of work is the large painting of a nude figure by Derain in the Lefèvre Galleries, 1a King Street, S.W.1, and it is illuminating to ask ourselves now and again why the interest of a particular work survives and even becomes more interesting and reveals more to us as we get to know it better. Therefore I would like to refer to a few of these paintings before getting on to the exhibitions which are being held at the present time.

It seems plain that the hold a painting has upon one is not by reason of its colour, and that a painting produced with this end in view has no lasting effect unless it possesses other qualities as well.

In Derain's painting the chief interest lies in its form and in its insistent outline, and also in the general construction of the work as a whole: the one or two colours which are introduced are there for a definite purpose; they did not just happen—they are there because no other colours could be present in that particular picture. The figure is painted practically in monochrome—there is thus nothing to interfere with the purposeful modelling of the forms; there is some blue drapery on the back of the chair over which the model's arms are folded, and on the seat by her side there is a touch of white; here and there parts are outlined and accented with black. At first I wondered why—considering the deliberately reserved tones of the flesh—there were here and there, on the thigh and the arm, reflections of a decidedly red colour; and realizing the profound deliberation that had gone to the formation of this painting, and that the reflected colour must have some significance, I came to the conclusion that by introducing this decidedly warm colour the painter had prevented the monochrome from appearing too hot in tone, and observed that, by relative contrast, it had a cooling effect.

Though somewhat similar in its tones, how different in aim is the study by Dufresne on a nearby wall. It is loosely painted, the surface having been gone over innumerable times until the painter had reached the stage of a sort of calculated casualness. But there seems no particular reason for having left off at the precise moment that he did: the picture has not the air of finality which makes Derain's painting so impressive; it is restless and ragged, and there appears no reason why the painter should not go over the whole surface again, and thus approach nearer to a final statement of his intentions than he seems to have done.

On the wall immediately opposite the painting by Derain is one by Maurice Denis, which is chiefly to be considered for its colour. It consists of brightly costumed figures on a beach: the colour scale is kept very high but never reaches white. Form is insisted upon, but the colour being realistic, this insistence has in some degree vulgarized the painting; it is not completely a work of art because it claims to interest us in too many ways.

On another wall is a large Matisse that fails to arrest attention because the subject matter is too scant for such a large size—and one feels the waning interest of the painter in a subject which he has worked rather threadbare: an interior with a figure sitting on one side of a French window opening towards the sea, which can be seen as a series of blue streaks through the balustrades on the balcony.

At the Beaux Arts Gallery, Bruton Place, W., J. Le Tournier, a marine painter who is apparently fairly well known on the

Continent and in America, but not in this country, is having his first one-man show in London.

Collectors in England are now beginning to take an intelligent interest in French art and modern art in general; it would, however, be a very desirable thing for the encouragement of painters if collectors learned to distinguish good painting when presented to them under a name with which they are not familiar, instead of waiting until a painter is recognized as a master before acquiring an example of his work, the cost of which could be distributed over an area of coming men of whose works they could probably purchase, perhaps, a dozen or so; for paintings are continually being shown which will some day be highly valued, but which can now be obtained for a few pounds. This applies to modern art generally, whether English or French. Of course, this is not a particularly high motive for buying pictures; the first consideration should be to enjoy the possession of works which are appreciated for their own sakes. However, the English are a sporting nation and should learn to spot winners in the field of art as they do in other fields.

Le Tournier is a painter of ships and all things appertaining to the sea. His works have a freshly individual outlook; they are mostly subdued in colour, for he seems to prefer greys and browns, and uses a low scale of colour.

It is not often that a modern painter is found who thinks the sea of sufficient importance to devote all this attention to it; he may find it occasionally useful as a bit of blue to relieve the monotony of some blank space; to act as a stimulant upon our imaginations; to suggest vast expanses; but to put down the facts of the sea and to do, in a modern way, the same things that the old-fashioned painters of the sea did (they loved the sea for its own sake quite apart from paint) is now not often done. However, Le Tournier has assumed this position. His method of handling paint is to flatten and squeeze his colours with a palette-knife, the sharp edge of which gives precision of drawing, and always suggests the satisfactory foundation works of a trowel. *Goëlette blanche* with its masts and sails makes a good pattern on the canvas; and *Marée basse: Brittany*, in its various greys punctuated by the warm colours of the hulls of the fishing boats anchored in the middle distance, is robustly painted, but is tender in feeling because of the gradualness of its related tones, by which any sense of harshness which the use of the palette-knife often engenders, is avoided.

An exhibition of the works of another French painter is also being held at present: this is Loutreuil—whose paintings may be seen at the St. George's Gallery, George Street, Hanover Square, W.

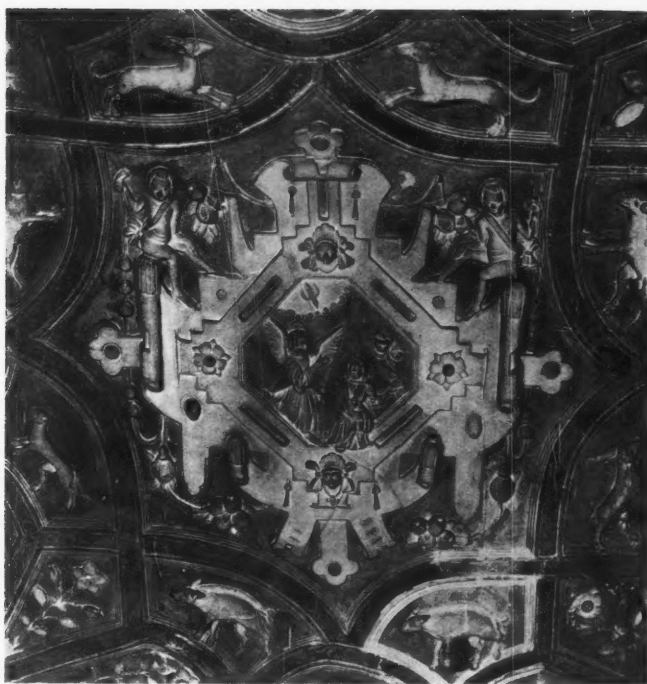
Loutreuil's father was a lawyer and he seemed fated to follow in his steps, but when eventually family connections were severed he was able to devote himself entirely to art. He died in 1925 at the age of thirty-nine, having had a most disheartening struggle, but remained faithful to the aims he had set himself; and at this time he was just beginning to be recognized as a painter who had something to say. His colour is rich—purples, browns and yellows predominating; he tried to realize form in a massive way, and was quite indifferent to beauty as it is commonly understood.

Judging from work that I have seen, he did not apparently separate form from the chance effects of light and shade, and accidental reflections, but conveyed upon canvas the effects of his observations; he was, therefore, a painter of impressions (by this I do not mean an impressionist): his sense of form was not sculptural but was intermixed with the effects that flashed before him. His sense of form was emotional rather than logical; not reasonably considered, but put down apparently in great haste while the emotion lasted.

To some extent he had a plastic feeling for form which was rather interfered with by accidentals of colour; he was in most cases held by what his eyes saw, and does not seem to have reached that freedom which would have enabled him to feel form as something to be moulded and reformed from subjective impressions, rather than to be accepted in the grotesque shapes which it assumed under the chance effects of light and shade.

RAYMOND MCINTYRE.

A panel from the *GOLDEN LION* ceiling in the Banking Hall of the Westminster Bank at Barnstaple, North Devon.



OCTOBER

1929.

Craftsmanship

The Architectural Review Supplement

OVERLEAF: *AT CLOSE RANGE.*

An old Georgian house was selected by the Westminster Bank for their new branch at Barnstaple, and the work of transforming the building for banking purposes was entrusted by them to Mr. Bruce Oliver, A.R.I.B.A., who also undertook the responsibility of preserving a superb specimen of Elizabethan plaster work in the form of a richly-ornamented barrel ceiling. The old *Golden Lion* ceiling, as it is called, is the finest in the district and is in a wonderful state of preservation. The design is built up with radiating ribs, forming kite-shaped panels, four of each completing a unit, which is linked to the next by circular panels, the spaces left between being enriched with strapwork forming octagonal or circular frames to Biblical subjects—*The Temptation, Abraham Sacrificing Isaac, The Annunciation, and The Adoration*. Rose sprays occupy the radiating panels, those which are fan-shaped having the addition of a bird. In the circles are birds of heraldic character, and the remaining spaces are occupied by various animals. The ceiling is of the "coved" type, and in the centre or flat portion the radiating ribs curve downward at their centre, from which spring three important pendants of skeleton form, composed of iron clothed with plaster. A quaint feature to the two end, or lesser pendants, is a small plaster figure seated within, one bearing the date "July 9th," and the other the year "1620," no doubt informing us of the day when the ceiling was completed and these figures set in place.



AT CLOSE RANGE.

A description of this ceiling is given on the previous page.

THE GOLDEN LION CEILING IN THE BANKING HALL OF
THE WESTMINSTER BANK AT BARNSTAPLE, NORTH DEVON.



A CHEST
in
maple root
and jacaranda.

Designers
and
Craftsmen :
NORDISKA
KOMPANIET.

The Big Store in Sweden.

By J. E. Sachs.

[In the June issue of the REVIEW we published an article entitled Harrods—and Sweden, in which the attitude adopted by many of the English stores towards the employment of artists of the front rank in industry was discussed and criticized. We promised then to publish, at a later date, the views of Mr. J. E. Sachs, the managing director of Nordiska Kompaniet—the Harrods of Sweden—and these are given in the following article. Mr. Sachs is an ardent supporter of

the attitude which we have been advocating the English stores should adopt, and he explains how; in Sweden, it has been made economically possible for the large store to sell the work of first-rate artists and at the same time to prove, by its financial success, the soundness of their policy. In addition to the illustrations published with this article, a selection of Swedish lighting fittings will be found in A Craftsman's Portfolio on pages 203–204.—ED.]

WELL do I remember the interior of a middle-class apartment in Stockholm at the beginning of the seventies. The rooms were dark and cheerless, with bedroom furniture generally of very poor quality and style. The drawing-rooms were often furnished in ebony in some classical style; the smoking-rooms and living-rooms were in dark mahogany and the dining-rooms in oak, the latter being designed in some pseudo-classical style. Between the furniture and the other decoration of the rooms there existed no co-ordination. Nobody would even have thought of such a thing. Then in the eighties and at the beginning of the nineties came the stuffed and upholstered furniture, which almost entirely superseded the only furniture of any beauty that the seventies produced, namely, the mahogany pieces. However, the idea of composed interiors was still entirely lacking.

At the age of some twenty years, when, by the force of circumstances, I was made manager of the enterprise that, founded by my grandfather, became the embryo of the present Nordiska Kompaniet, my attention was drawn to the departments for furniture and so-called art- and decorative-pieces that at this time were established in the store. My first step was to sell off the whole stock of these goods and to engage some young designers from our technical school to produce objects of a new style, neither classical nor “de l'époque.” I really suffered when I saw the (from my point of view) terrible interiors in which people lived; and found that German wares and tasteless French commodities were flooding the country, while the fine, beautiful, artistic French decorative things were possessed only by a few

rich persons. With some personal friends who were accomplished artists in different spheres—architects, painters, sculptors, such as Boberg, Lindegren, Weñnerberg, Wallander, Anna Boberg, Alice and Hjärdis Nordin, Strandman and others—I discussed the question as to whether they would not devote part of their time to designing such practical objects of wood, glass, china, bronze, and stone or metal as could be manufactured in Sweden in order to force out “les horreurs” which were then to be found everywhere. To my extreme delight, and at the same time to my amazement, this idea was adopted with a spontaneous understanding, not to say enthusiasm.

As, owing to my daily work, I maintained very close business relations with the leading Swedish glassworks, china factories, and brass manufactories, and carried on myself an extensive production of furniture and bronze work as well as important foundry work, it was relatively easy to produce, within these branches of manufacture, a few pieces which were designed by the above-mentioned and a few other artists. By means of articles in the different professional publications, as well as in the daily papers, public opinion was gradually prepared for the change. Yet sales were slow owing to the high prices at which special pieces were sold, and consequently only an exclusive group of people was enabled to procure them. Nevertheless, in order to form a home art industry, an immense amount of work was undertaken, particularly by the Association for Industrial Arts under the leadership of its then director, M. Folcker, who was a champion of these new ideas. Also the new rector of our technical school became convinced of the rightness of these ideas, and he in



A LIVING-ROOM in which the furniture is carried out in steel and covered with orange and black suède.

Designers and Craftsmen : NORDISKA KOMPANIET.

turn endeavoured to promote interest in them amongst the young art students.

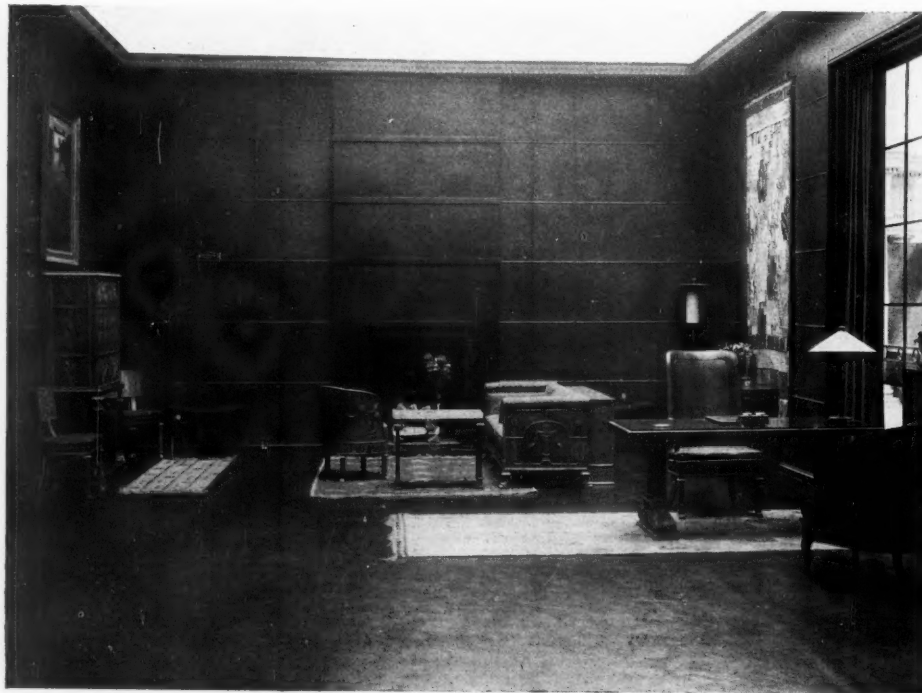
The products of the Swedish industrial arts may be said to have originally received general approval in Sweden in 1909, when, upon the initiative of the Association for Industrial Arts, an exhibition of these goods was held in Friesen Park, which is just outside Stockholm. From then, I may safely say, the homes of the middle class ceased to tolerate the imitation of the deformed old classical styles and the terrible jumble of the eighties and nineties.

However, the great victory was not won until after 1914, when, as a result of the energetic work of two men who were successive directors of the Association for Industrial Arts, namely, Erik Wettergren and Gregor Paulson, creative artists in the industrial field, in a more and more increasing number, were brought to realize the importance of supplying, not rare artistic masterpieces, but decorative things for everyday use. During the last seven years this idea has been developed in Sweden to such an amazing extent that now original pieces

which were designed by skilled artists are made, mechanically, in practically every field of home and household furnishing and decoration, and at prices which are within the reach of everyone.

How, then, was that possible in a small country like Sweden? The reasons are various. One is that in wide circles those interested had been governed by the distinct feeling that, in view of the high intellectual standard of the Swedish people, it was only a question of time when they would condemn the old-fashioned decoration of their homes. Considering this and

the intelligent understanding shown by the Swedish artists, practical business men were encouraged to devote time and money to putting these new ideas into effect. This work was mainly performed by a few industrialists, who, for several years, made a very poor profit out of their endeavours. Many industrial enterprises had to discontinue their production of industrial art pieces because they could not raise their turnover from them to a remunerative level, and not a few business men were compelled to sell off their



A LIVING-ROOM. Part of the furniture is in waxed birchwood. The smaller table is in ebony with a pewter top.

Designers and Craftsmen : NORDISKA KOMPANIET.



The FIRST CLASS LOBBY in the motor steamship *Kungsholm*. The furniture is in Macassar ebony and sycamore.

Designer: CARL BERGSTEN.

Craftsmen: NORDISKA KOMPANIET.

stocks of these goods at a fractional part of their initial prices. In spite of all these tedious experiences, however, I continued, amongst others, in good spirits along the track once started. Founded on a keen knowledge of the Swedish people, my conviction told me that at some time or other a Swedish industry, based upon the manufacture of low-priced but tasteful articles suitable for everyday use, must become a reality. That such a state of things has now been reached is proved by the fact that the import of industrial art goods is at present infinitesimal, whereas the Swedish production of similar goods has continually increased, and in the last few years has led to exports of enhancing value. Moreover, with manufacturers constantly increasing in number and still more artists pursuing this interesting work, the immediate future assuredly shows no sign of turning back to the conditions which formerly prevailed. By means of a continued well-managed and instructive activity, which is displayed in special periodicals and the daily Press, public interest is kept alive, and, in addition, small special exhibitions which are held almost every year have helped to develop and to improve the public's ideas on these matters.

Now, as to the place of the department stores in this great creative problem, I should say it is a very central one. Stores that only buy and sell do not, in my opinion, perform entirely the function with which the community has entrusted them. This task includes a widespread and instructive activity, which aims at the material and intellectual development of the people, particularly the elevation of the general level of taste and comfort. During the thirty-seven years I have been at the head of my business, my colleagues and I have striven to act in conformity with those ideals and to develop the policy which

we considered was demanded by the important position which our store holds in Stockholm. Especially since 1914, when we moved into our new business premises, which were designed by F. Boberg, it has been possible for us to contribute fully towards the æsthetic education of the public. Much heavy and tedious work has fallen upon our sales clerks and managers in persuading customers, particularly those of the lower classes, of the increased beauty which simplicity of line and shape, the proper selection of material, and a sensitive treatment of that material will secure.

Our success in introducing the industrial arts into the decoration of the home is mainly based upon the interest shown by the creative artists. Governed by identical conceptions, these artists and the management of the Nordiska Kompaniet have been linked together in a personal friendship which has encouraged a mutual exchange of thoughts and ideas of fertilizing value. The artists have gladly taken into consideration the practical man's point of view and have acted on his advice in harmony with practical demands, instead of stubbornly asserting their own æsthetic ideas. On the other hand, backed by the relatively huge economic resources of the department stores, artists have been enabled to experiment in peace and to work out that very product which combines in true proportions the two points of view—the æsthetic and the practical.

Manifestations of this successful co-operation between artists and our store may be seen in the exhibitions which we have arranged, sometimes in their name, in order to push ideas which they have created and we have carried into practice. Another example of this collaboration is our participation in the large exhibition of furniture, designed by Carl Malmsten, which was arranged by

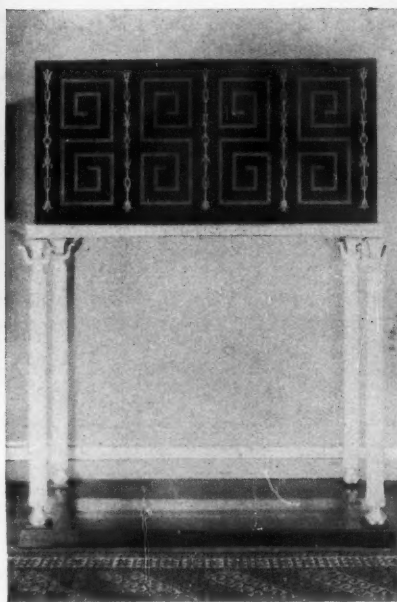


A DINING-ROOM CABINET in polished birchwood.

Designers and Craftsmen:
NORDISKA KOMPANIET.



A glass BRANDY BOTTLE.
Designer : EDWARD HALD.
Craftsmen : ORREFORS.



A DOCUMENT CABINET in ebony,
inlaid with pear-tree and other woods.
The legs of the stand are enamelled in
green, and the fittings are of silver.
The lower plate is in ebony.

Designers and Craftsmen :
NORDISKA KOMPANIET.



A glass VASE.
Designer : SIMON GATE.
Craftsmen : ORREFORS.

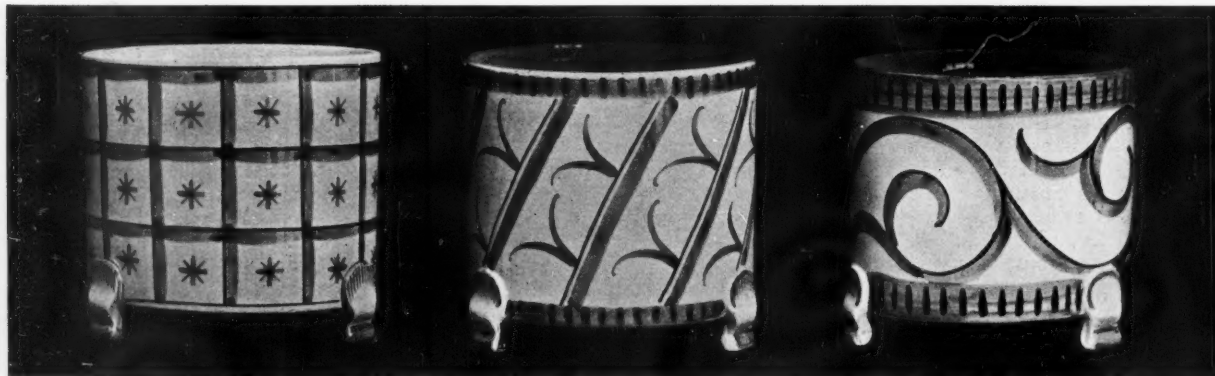
him last year in the Liljewalch Hall of Art in Stockholm. In many respects these actions of ours depend upon our being, not merchants only, but manufacturers as well. Also, our purely selling activities have enabled us to make important contributions to the development of the industrial arts. Most enterprises of any size in this field have entrusted us either to market their total output, or to take in hand their export business. Enjoying all the possibilities that generally pertain to a big organization, we have been able to increase their markets faster than, I believe, they would have done themselves through foreign agents or wholesalers.

From what I have said, I hope it will be obvious that my opinion is quite contrary to that of Messrs. Harrods' architect, Mr. Louis Blanc, which was published in the June issue of the REVIEW. I believe that the spirit of the times will force all department stores of any importance to take an interest in the industrial arts. Evidence of the probable truth of this may be found in the strong movement towards industrial art that has governed American department stores for some years and has induced all the larger ones either to open special departments for the sale of such goods or to arrange exhibitions of them.

Nobody, I suppose, will be able to dispute the assertion that a

longing for beauty has spread increasingly since the war. The higher a nation's civilization, the more pronounced is that desire. No wonder, then, that the creative artists and the practical men have met in fruitful co-operation. This has been and still remains the only way to arrive at that product wherein the ideal and material interests are most fairly combined. It is quite in the nature of things that it is bestowed upon the large department store to take the lead in this development. After all, the department store is the accomplishment of retail trade at the present time and is, as such, obliged to lead, not only in selling merchandise, but in many other spheres of human life as well.

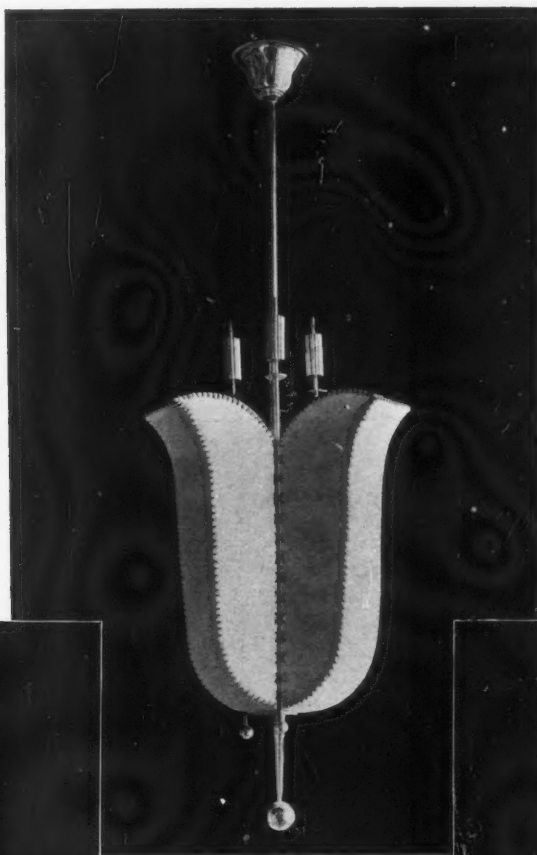
In addition to the advantages mentioned which the sale of the products of industrial art have given to us, we enjoy two more which I appreciate particularly. One is that within the numerous departments of our store, the æsthetic interests have never been forced out by the practical ones. The other is that the contact on one hand, occurring almost daily between the artists and many members of our staff, and on the other hand, the opportunity for many more members to work in circles where all strive for the highest beauty, has exercised an educative and refining influence upon the whole of our staff.



China FLOWER POTS.
Designer : WILHELM KÄGE.
Craftsmen : GUSTAFSBERGS FACTORY.

✓ A Craftsman's Portfolio :

XLI—A Selection of Swedish Lighting Fittings.



Above :

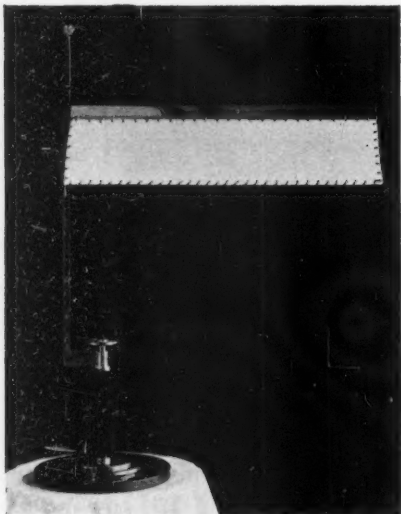
A CHANDELIER of
bright gold-varnished
brass with a genuine
parchment shade.

Designers and Craftsmen :
NORDISKA KOMPANIET.



Left : A CHANDELIER of antique-oxidized brass. The bowl, which was made by Orrefors, is pale yellow and of cut crystal glass. *Right :* A CHANDELIER of antique-oxidized brass, with a shade of painted parchment paper.

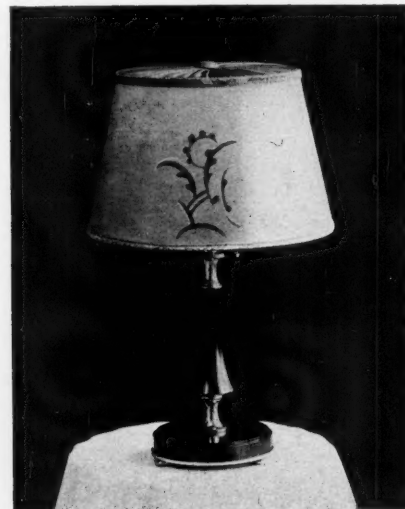
Designers and Craftsmen : NORDISKA KOMPANIET.



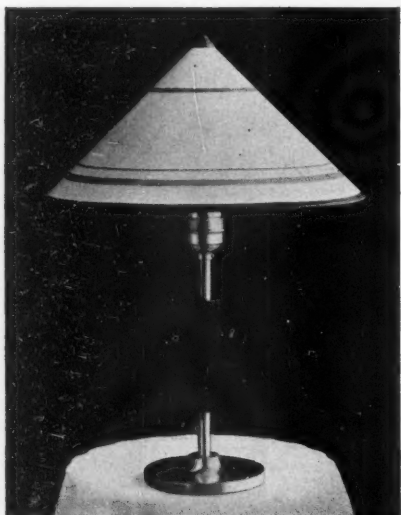
A *TABLE LAMP* of nickelled brass with a black wooden post. The shade is of genuine parchment.
Designers and Craftsmen :
NORDISKA KOMPANIET.



A *LAMP* of nickelled brass, with a green-enamelled stand. The shade is of

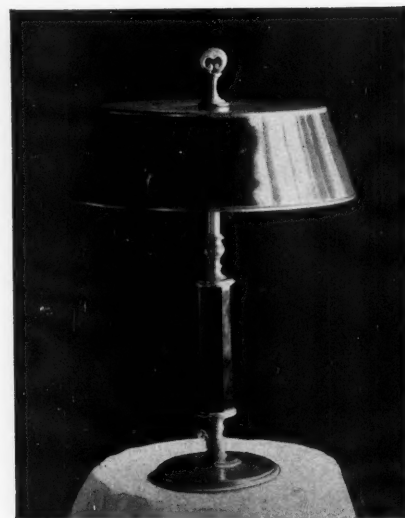


A *TABLE LAMP* of nickelled brass with black wooden parts and a painted parchment shade.
Designers and Craftsmen :
NORDISKA KOMPANIET.



A *TABLE LAMP* of nickelled brass with black wooden parts and a painted parchment shade.
Designers and Craftsmen :
NORDISKA KOMPANIET.

genuine parchment painted green.
Designers and Craftsmen
NORDISKA KOMPANIET.



A *TABLE LAMP* of antique-oxidized brass, with a black post and a green-enamelled sheet-metal shade.
Designers and Craftsmen
NORDISKA KOMPANIET.



Long and low, with pleasing lines, this Californian country house was built primarily for the comfort of its owner. The combination of beautifully coloured tiles and "Atlas White" stucco walls contributed not a little to the restfulness of the completed structure. It looked "homey" when it was new, quite a few years ago. Today it has changed but slightly. The "Atlas White" stucco is still as white—mellowed a wee bit, perhaps, by the cycle of the seasons—but permanently white and sound and fair. That's the beauty of a true white Portland cement stucco—properly applied. Application is easily directed, if correctly specified in the first place. I have issued simply-worded specification sheets in tens of thousands during the last decade. Some very fine work has resulted. No plasterers are the peers of English plasterers. Give them a fair chance to do "Atlas White" stucco work as it should be done—in close collaboration with my technical staff, whose services are supplied without charge—and permanent, artistic "Atlas White" surfaces are quite easy to obtain. Imprimis, architects should definitely arrange that my "Atlas White Stucco Specifications" are in the hands of the contractor or plasterer before he *tenders* for the work. I am always ready to supply as many copies of the specification sheet as may be required.

Regent House,
Regent Street,
London, W.I.

Fredrick Coleman

Infringement of **C.M.A. Trade Mark**

(Registered Nos. 422219, 422220 and 422221)

*Cable Makers Association
v. Edward William Knight sued
and trading as City Engineers'
Supply Company (a firm)—*

On January 18th, 1929, in the High Court of Justice, a perpetual injunction was granted restraining the Defendant, his servants or agents from infringing the said trade mark, and the Defendant was ordered upon oath to deliver up to the Plaintiffs or destroy in their presence all infringing articles in his possession or power and to pay the Plaintiffs' costs.

The Cable Makers Association are owners of the following Trade Marks :—

C.M.A.	-	Regd. Nos. 422219-20-21.
NONAZO		Regd. No. 458865.
VICMA	-	Regd. No. 486180.
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Licences to use these are granted to members of the
Cable Makers Association only.

Advt. of The Cable Makers Association, Sardinia House, Sardinia Street, London, W.C. 2

FOR when he was master of Egypt, designing to settle a colony of Grecians there, he resolved to build a large and populous city, and give it his own name. In order to which, after he had measured and staked out the ground with the advice of the best architects, he chanced one night in his sleep to see a wonderful vision; a grey-headed old man, of a venerable aspect, appeared to stand by him, and pronounce these verses:—

"An Island lies, where loud the billows roar,
Pharos they call it, on the Egyptian shore."

Alexander upon this immediately rose up and went to Pharos, which, at that time, was an island lying a little above the Canobic mouth of the river Nile, though it has now been joined to the mainland by a mole. As soon as he saw the commodious situation of the place, it being a long neck of land, stretching like an isthmus between large lagoons and shallow waters one side and the sea on the other, the latter at the end of it making a spacious harbor, he said, Homer, besides his other excellences, was a very good architect, and ordered the plan of a city to be drawn out answerable to the place. To do which, for want of chalk, the soil being black, they laid out their lines with flour, taking in a pretty large compass of ground in a semi-circular figure, and drawing into the inside of the circumference equal straight lines from each end, thus giving it something of the form of a cloak or cape; while he was pleasing himself with his design, on a sudden an infinite number of great birds of several kinds, rising like a black cloud out of the river and the lake, devoured every morsel of the flour that had been used in setting out the lines; at which omen even Alexander himself was troubled, till the augurs restored his confidence again by telling him it was a sign the city he was about to build would not only abound in all things within itself, but also be the nurse and feeder of many nations. He commanded the workmen to proceed, while he went to visit the temple of Ammon. . . .

ALEXANDER THE GREAT (356-323 B.C.).

By Plutarch (circa A.D. 50-120).

Causerie.

The Westminster Abbey Sacristy: A Respite and New Suggestions.

MOST of those who have followed the acute controversy over the proposed new sacristy to Westminster Abbey will be gratified at the news published in the *Times* of September 12, that the Dean of Westminster has received authority from the members of his Chapter to hold up the scheme for three months. The respite is not long, but it should suffice to enable the public to assert a measure of authority in a question which concerns the Metropolis so closely as does the appearance of the venerable Abbey. It is the paradox of the situation that in this democratic age the representatives of the public, or even of learned societies or committees, in whose judgment upon architectural matters the public is accustomed to repose a measure of confidence, have no technical right to influence the policy which the Dean and Chapter may choose to adopt in their dealings with the fabric of the Abbey. Not only great newspapers, whose editors are accustomed to gauge public opinion upon important matters, have pronounced against the scheme, but the Royal Fine Arts

Commission and the Society for the Protection of Ancient Buildings have added their testimony on the opposition side. The controversy was admirably summed up by Mr. Christian Barman, writing in *The Architects' Journal* of August 21, nor have the arguments which he then so cogently advanced been disposed of by the Dean in his latest communication to the *Times*. Granted that a sacristy is necessary for the comfort and convenience of the officials of the Abbey, it is surely a counsel of despair to place an addition to the building where it obstructs the view of a noble range of windows and buttresses. This part of the elevation displays a breadth and scale which the designers of the structure must have considered quite essential to its greatness and dignity as a work of architecture. Not one of the historic medieval churches has an addition which offends so flagrantly against the most elementary artistic canons as does the proposed sacristy to Westminster Abbey, and no matter how, nor by whom, the sacristy is designed, it cannot conceivably be placed on the north side without being the occasion of an architectural disaster of the first magnitude. One of the alternatives suggested is for an underground sacristy. This has much to commend it, for architects and engineers of the present age are showing a remarkable aptitude for subterranean building, and, after all, ecclesiastics are thoroughly accustomed to the idea of a crypt. The means of ventilation to a very capacious and conveniently designed sacristy, replete with detail in the Gothic manner, could surely be introduced without spoiling the appearance of the pleasant lawn and forecourt on the north side of the Abbey. A second way out of the difficulty is for the Dean and Chapter to make an exchange with the governors of the Westminster School and give to the latter two houses in Abbey Garden in return for the gymnasium, which could be adapted as a sacristy. It is objected that the passage to the gymnasium is through St. Faith's Chapel, but as, presumably, the sacristy is principally required on the occasion of public ceremonies, this objection is not insuperable, and perhaps an alternative place for private devotions might be provided. It may be expected, however, that these and other proposals will receive the most careful consideration by the Dean and Chapter, who declare their readiness to welcome with an open mind constructive suggestions from whatever quarter they may come.

* * *

To the Editor of THE ARCHITECTURAL REVIEW

SIR,—I have been much impressed by the common sense of the remarks upon the Haig statue controversy published in the September issue of THE ARCHITECTURAL REVIEW. Your comparison of the two statues, in illustration, shows at once how profoundly unsatisfactory a fully naturalistic portrait-equestrian statue can be. I doubt if any more unsightly and unattractive monument has been erected than the Haig statue in Edinburgh. It brings out the essentially unnatural qualities of all "naturalistic" art. The horse might have walked straight out of Madame Tussaud's and the unhappy figure of the Earl looks as unreal as any figure could.

These defects, at least, are not perceptible in Mr. Hardiman's rather heroic statue. It has a certain splendour and a certain magnificence. The rider is at least riding his horse and not perched precariously upon it. But the whole achievement is too grandiose, too out of harmony with our time, it reeks too much of remote wars of long ago, it is the sort of figure that our great-grandchildren will think of when they hear of the Great War. It is the sort of triumphant cavalryman such as we now conceive Cromwell to have been, with the romantic mists of centuries to intervene, when reality would have shown him as a lumbering and hard-headed country gentleman with no particular mystery about him. Mr. Hardiman has, I think, given us a *pastiche* in which Italian tyrants, Bismarck monuments, and hints of Marcus Aurelius have been thoroughly mixed, but without blending. Mr. Hardiman's work, if I may say so, is a true product of a residence in Rome combined with malabsorption of lectures on the history of art. But that Mr. Hardiman has produced the better statue is indubitable. Mr. Hardiman is also theoretically right. His work is the product of his own imagination. What is important is, as Mr. Eric Gill says, what the artist has in his mind, not what the model has in his body.

The trouble is that the controversy has forced us all into a

The Haig Statue: A letter from Mr. Stanley Casson.

dilemma. And a dilemma is like a wild bull: it should be avoided or destroyed, or both. In this case the dilemma is best avoided. It amounts to this: "Either you want a portrait of Earl Haig upon his horse or else you want an equestrian statue that will symbolize Haig and all that he stood for. If you want the portrait then it cannot be a work of imagination and, in consequence, of art. If you want the symbolic statue then it cannot be a true portrait."

Like all logical knots this one must be cut. Nor is the antithesis that it presupposes a true one. Much controversy breeds many antitheses, and most antitheses are false because each opposing side of the antithesis *omits* so much that is vital. The opposition of "portrait" to "symbol" is untrue. There is no such opposition. The two can co-exist. Nor is it of the smallest use theorizing indefinitely on the subject. Let us look at examples that are to be found. The well-known statue of Demosthenes in the Vatican (or an even better example recently sold from Knowle Park to the Copenhagen Museum) shows us one of the most powerful and impressive portraits ever cut in antiquity. The rugged, ugly, but determined features of the orator stand out with immense power. Here you see at once a great man, a man of fixed ideas and a fanatic. He stands, slightly bent, with a look of indomitable power and determination on his face. Every abstract quality that is perceived in the statue is at the same time illustrative of the great fight which a tottering Athens was putting up against Philip the Macedonian. The thing is a national monument of a great national crisis and at the same time the most personal reminder of the protagonist that could be imagined. It is portrait and symbol at the same time. This is Demosthenes, and at the same time it is Greece. Yet one looks in vain for the symbols, for any hint that Demosthenes was an orator and a statesman. There is nothing. But the figure stands out as self-explanatory (provided, of course, that we know the rough outlines of the history of those times).

Now why should the statue of Earl Haig not be conceived in the same fashion? Here was a man who by indomitable courage held out against the forces of a mighty empire and won. Demosthenes lost, and that is why we can get some glimpse of his fate in his rugged face (for it must be remembered that the statue was cut as much as eighty years after the death of the orator, and, as will be the case with Earl Haig, the artist had to memorize the face). The Haig statue might more happily be a simple standing figure than an equestrian. The recent suggestion of Lord Lee of Fareham and of Lord Kitchener is a sound one. A fine artist can make a standing figure infinitely more symbolic than an equestrian. What greatness there was in Haig's character will emerge in a simple standing figure. The more formal and simple the figure the more chance there will be for it to be a fine character study that will at the same time reflect the character of the time as well as of the man.

But of one thing I am certain. Submit the statue to the friends and relatives of the late Earl and it will be unquestionably rejected. The reason is simple enough and it is the same as that which would probably have prompted the family of Demosthenes to reject his memorial. A great man may have one likeness for his intimate friends and relatives and quite another for the world in general. I have little hesitation in thinking that Earl Haig in his office at G.H.Q. in March 1918 would hardly have borne the same expression as that which he bore at the breakfast table in the piping times of peace. Yet, strange to say, it seems as if quite a large number of relatives and retired military gentlemen wished his statue to bear the authentic domestic stamp!

Personally I should prefer to see a simple standing figure, devoid of pomp and circumstance, without the braggadocio of the usual Continental General, and yet suggestive of all that he did and all that he stood for. It must be realistic and symbolic at the same time, but above all things simple and formal. Give the figure all that is requisite in matters of detail, but if there is any likelihood of a dispute as to the number of buttons on his tunic, then his tunic were better without any buttons at all. If his Sam Browne belt is likely to be put on the wrong way round remove it altogether. Silence the great army of half-pay critics.

But I have fears. I can think of no living British artist capable of the work, for this statue that I have outlined demands the highest conceivable talent. There is the French sculptor, Bourdelle, whose portraits very nearly reach the desired level. And

there is Mestrovic, who might and who might not rise to the level. The man who could have done it, young Gaudier-Brzeska, perished in the war himself. But from his short life there survives in the Manchester Art Gallery a *Head of a Military Officer* that shows what this young genius could have achieved. There, if anywhere, is the problem for discussion. It is not the cut of the tunic or the shape of the saddle that matter, it is of the artist that we should hear more. And of him, in true English fashion, in all this controversy we have hardly spoken at all!

Yours very truly,

STANLEY CASSON.

* * *

To the Editor of THE ARCHITECTURAL REVIEW

SIR,—The suggestion of Lord Lee of Fareham that the statue of Lord Haig should be a standing one certainly gets rid of the difficulty of the symbolical horse. By the way, what is a symbolical horse, and what does it symbolize?

It seems from Mr. Hardiman's design to be a very odd-looking animal, and a British officer would look very uncomfortable upon it.

But I still think that a different style of equestrian statue would be even better than a standing figure. It must be remembered that Lord Haig was a cavalry officer and, consequently, very much accustomed to sitting on a horse. The horse that he generally rode was an English thoroughbred, one of the most beautiful creatures in the world, and as such a very worthy object of realistic sculpture. Why should not Mr. Hardiman use his undoubted talent to give us a faithful likeness of a real Haig sitting on a real horse and so delight all those who, like myself, want a man and not a symbol?

Yours faithfully,

JOHN COLLIER.

* * *

To the Editor of THE ARCHITECTURAL REVIEW

SIR,—The remarks of your sculpture critic on the Haig Statue and the question of symbolism remind me of a passage in *The Duke of Flamborough*, by Laurence Housman. The Duke had an illness. "This illness affected his hair. During youth it remained plentiful, but had little staying power left in it; in his early twenties he began to go bald, and though often advised to do so for appearance's sake, refused resolutely to wear a wig. A head like a bullet was not, he conceived, unbecoming to the commander-in-chief of the army."

Surely the artist who executed his equestrian statue must have found the Duke's natural symbolism an immense help?

Yours faithfully,

WALTER LE VERE STANDISH.

* * *

We regret to record the death of Sir Robert Lorimer, A.R.A., R.S.A., F.R.I.B.A., which occurred at Edinburgh on September 13 last in his sixty-fifth year.

Robert Stodart Lorimer, who was born on November 4, 1864, was a son of the late Professor Lorimer of Edinburgh University, and a brother of John Henry Lorimer the painter. At the age of twenty-one he entered the office of Sir Rowland Anderson, LL.D., in Edinburgh, with whom he spent over four years. He later travelled for a time throughout the country, and then entered the office of the late G. F. Bodley, R.A. He stayed there for eighteen months, and afterwards returned to Edinburgh. In 1893 Lorimer set up in practice for himself, and in his early years devoted much time to the restoration and alteration of old Scottish houses. His first important work was the new chapel for the Knights of the Thistle, St. Giles' Cathedral, Edinburgh, with the building of which he was entrusted in 1909, and his greatest achievement was the Scottish National War Memorial at Edinburgh Castle, of which a fully illustrated account was published in the issue of the REVIEW for September 1927. Amongst his other works which have been illustrated in the REVIEW of recent years are the Rossall School War Memorial Chapel (in the issue for July 1927), and some reproductions of

The Haig Statue: A letter from the Honourable John Collier.

The Equestrian Statue and Natural Symbolism.

The late Sir Robert Lorimer.

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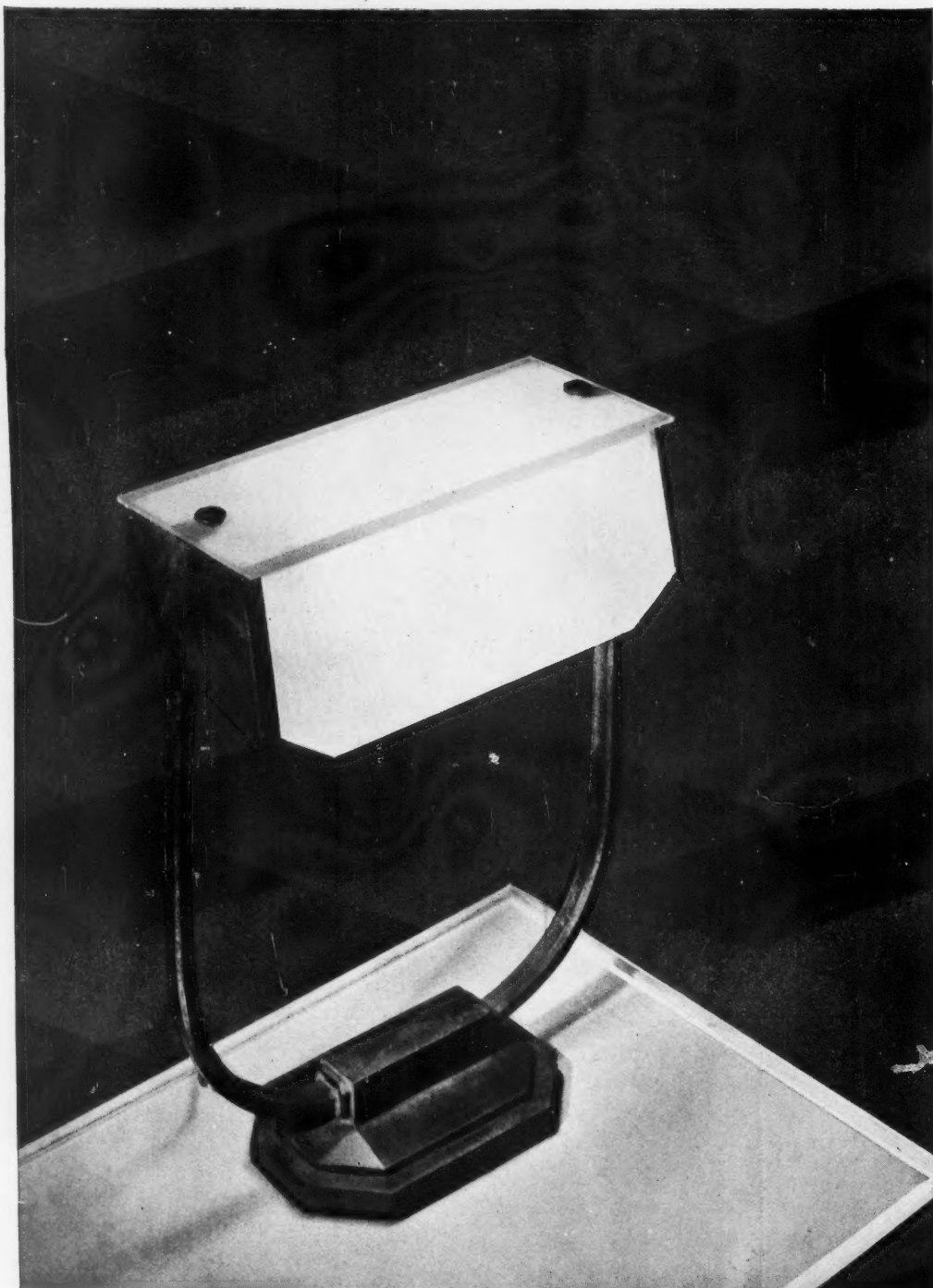
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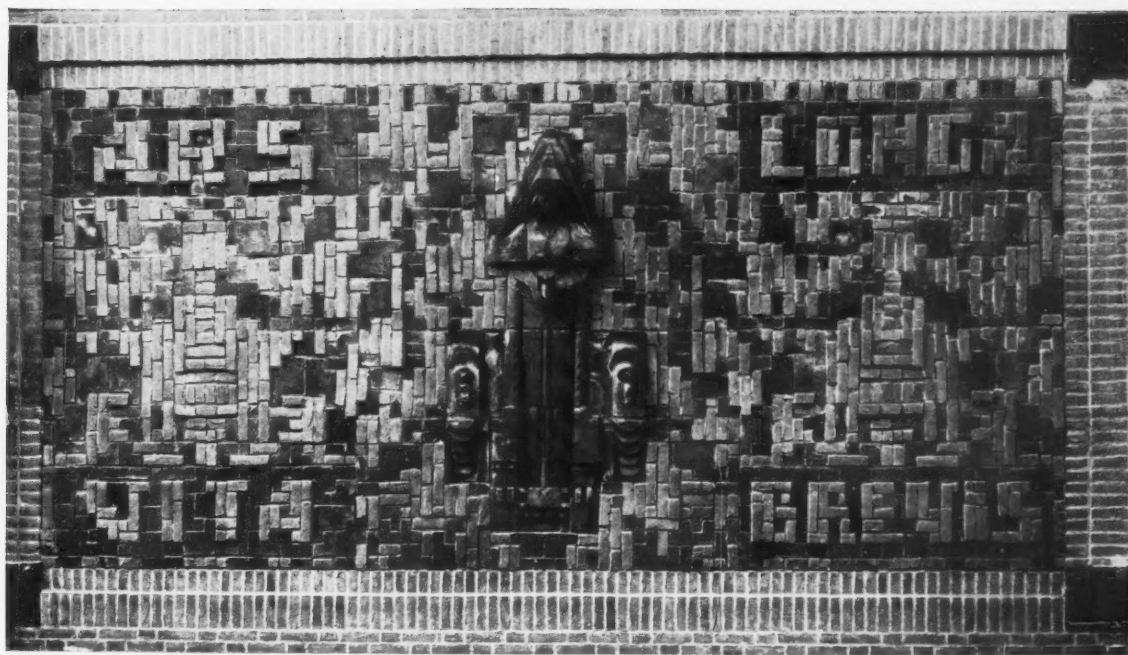
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interesting leaves from his sketch-books of embroidery, medieval English church glass, windows, and ironwork which were published in July 1923. His recent works include the new Department of Zoology of the University of Edinburgh on Blackford Hill, and the new chapel at Stowe School. Lorimer was elected A.R.A. in 1920 and R.S.A. in 1921. He was knighted in 1911 and created K.B.E. in 1928. By his death Scotland has been deprived of a great personality and a great architect, and a host of friends and admirers will mourn his loss, not only in his native country, but south of the border too.

* * *

*A book on
Modern
Architectural
Carving.*

There are so many books illustrating the carvings and sculpture of past ages that it seems strange to find that no representative collection of the best work of modern architectural carvers has yet been published. In the absence of such a book, Mr. W. Aumonier, President of the Master Carvers' Association, has, for his own use and pleasure, spent some years in amassing a unique collection of photographs of modern carvings and he has now decided to share the results of his labours with his fellow-craftsmen, with architects, artists, students and connoisseurs by publishing a large part of his collection in book form.

Mr. Aumonier intends to embrace all styles, ranging from the purely orthodox to the ultra-modern, and to illustrate representative work of all the important countries in the world, including Great Britain, the United States of America, Canada, Norway, Sweden, Denmark, Holland, France, Germany, Austria, Czechoslovakia,

Jugo-Slavia, Spain and Italy. Academic sculpture, as such, has been regarded as outside the scope of this book, in which only carving which is decorative, or part of an architectural feature, is to be included. There will, however, be a few examples of modern sculpture shown to exemplify the trend of the particular country or artist in the modern movement. The work will be published under the title *Modern Architectural Carving*, and a list of subscribers will be printed in the book. The price on subscription is £2 15s. and will be raised to £3 3s. after publication. Two illustrations from the book are reproduced here. Above is a brick and terra-cotta panel on an Amsterdam cinema (architect, G. W. Mastenbroek; sculptor, W. C. Brouwer) and below, *Head of an Angel* (sculptor, Ivan Meštrović). An eight-page illustrated prospectus has been issued by the publishers and copies can be obtained from The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W.1.

* * *

To the Editor of THE
ARCHITECTURAL REVIEW

SIR,—Your article or, rather, gallery of photos with running commentary, entitled *Verulam Revisited*, in the August issue, cannot but excite feelings of shame and disgust in anyone who knew St. Albans, say, twenty years ago, and also is aware that these horrors and even worse exist in this unfortunate county town.

While welcoming your timely exposures of this scandalous state of affairs, it is with feelings of anger that I and many another resident have seen this process of spoliation creeping over the city more and more each year since

*The Horrors
of
St. Albans:
A letter
from Mr.
J. C. Rogers.*





the war, and no power to prevent it. It is like a blight settling on the place and changing its whole character. And how has it happened?

With the opening of the twentieth century St. Albans was becoming a dormitory town of London. A growing population could no longer entirely find employment within its boundaries, and the younger generation began seeking work in London. Others, already with London occupations, came to live here because of its pleasant surroundings and bracing air. This class has increased enormously, but few take any part in the city's corporate life or interests: they have no time for it; the place is merely their dormitory. But they have had to be housed, and the majority have little taste in domestic architecture. The "up-to-date and highly attractive villas" now encircle the ancient town, and to the east will soon be joined to a similar outburst on the part of new residents of Hatfield; so forming a five-mile ribbon chiefly of smart narrow-fronted houses amongst which one searches in vain for any of the delightful qualities abounding in the old parts, such, for instance, as Fishpool Street.

Turning to the business or commercial side, the genuine native tradesmen sufficed for local needs almost up to the Great War, but with residential development the old town became attractive to the multiple shop companies who quickly tempted the small trader to sell out, or opened near by and promptly took all his business. But, with a few notable exceptions, what thought or respect had these hard-headed business men for local feeling or the amenities of pleasant old streets like St. Peter's, Chequer Street, Market Place, or High Street? Hitherto no shopkeepers had ever dreamt of disturbing the simple lines of the old frontages by altering the long-accepted scale that determined the level of his own and his neighbour's roofs or shop fascias. But by the intruder this was ruthlessly ignored. One day a gap yawned where had been a discreet little shop crowned by a beautiful roof of old tiles, and soon there appeared a skyscraper by comparison, with *shop fascia actually in line with the eaves gutters* of typical old houses adjoining. That was showing sleepy St. Albans how the thing ought to be done! Of course others followed, with plenty of capital but little taste, and with total disregard for the obvious fact that a front designed for, say, Brixton or Hammersmith Broadway, could only by the most ill-mannered self-assertion be reproduced here. But not all object, for local enterprise is inclined to copy the bad example, and there are some hideous cases of conversion from private dwelling to shop premises.

Probably the fate overtaking St. Albans is no worse than that of many another county town, but, Sir, I see you consider it to be typical and your illustrations by no means overstate the case.

We have met to discuss the position. Mr. Powys has lectured ably at the Town Hall, and pleaded with us to preserve what is still left, but the damage continues, for business is business, and

public taste in some respects seems even lower than the depths reached by the mid-Victorians.

No sensible person expects St. Albans to stand still just because it possesses many interesting examples of old building. I for one favour a frank recognition of modern conditions, and do not object to gradual, orderly change, which, of course, has always gone on in the past. But it is the contrast that is shocking us. We observe that our eighteenth-century ancestors, while drastically altering many a front and shop in these ancient streets, had that natural sense of good taste and fitness which, without a single exception, kept their "modern and up-to-date premises" still comely and neighbourly in character.

In fact, it is (or was) the charm of many a county town that the street fronts exhibit a collection of sixteenth-, seventeenth-, and eighteenth-century building modes all rubbing shoulders most good-naturedly.

But this is no longer the case; few men now think of their neighbours, except as rivals, nor of the attractiveness of good grouping. Blatant advertisement to increase sales is the only point worth considering today. Most tradesmen seem blind

to the certainty that a determination to preserve the beauty and character of their old town would be much to their pecuniary advantage. An agreement between tradesmen and freeholders to guarantee concerted action and prohibit what may be called outlawry on the part of individuals—usually intruding strangers—would, under proper guidance, admit of necessary progress while retaining valuable amenities, and so attract a good class of people to a town noteworthy for its historical associations and its excellent shops in streets carefully preserved from vulgar and ignorant vandalism.

Thus the ends, both of business and beauty, could be served and identified in a common interest. Surely it is not impossible?

Yours very truly,

JOHN C. ROGERS.

* * *

During some recent alterations at Ye Olde Bell Inn, Oxted, Surrey, a thirteenth-century room was discovered. It was found that it had originally been a large guest room, and that the Canterbury Pilgrims had used it as a rest room. It contains a genuine and rather rare specimen of a king post roof, and is in a wonderful state of preservation. At some later date it had been divided into three rooms by building internal walls of wattle and daub, of which the ceiling was also made. It has now, however, been restored to its original state, as can be seen in the accompanying illustration.

* * *

To the Editor of THE ARCHITECTURAL REVIEW

SIR,—I was interested to see in the September issue of THE ARCHITECTURAL REVIEW the illustration of The Ridgeway, Mill Hill, with the accompanying text relating to the disfiguring and useless advertisement hoarding.

One of the most prominent objects of the Mill Hill Historical Society is to endeavour to preserve local rural amenities and also place-names, and any publicity such as that mentioned above is naturally very helpful to this Society.

When such a picturesque scene still exists within a few miles of London it is essential for all interested in its preservation to do their utmost to influence opinion in the right direction. It is with much pleasure that I write to thank you for the prominence which you have so kindly given to an example of misplaced commercialism.

Yours faithfully,

D. G. DENOON,

Hon. Secretary,

Mill Hill Historical Society.

A Relic of the Days of Chaucer.

A letter from the Mill Hill Historical Society.



*Interior of Messrs. Bentall's Restaurant,
Kingston - on - Thames*

Architects: Messrs. Carter & Young

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CAUSERIE.

In the issue of *The Architects' Journal* for September 11 last there appeared an article on the bridges of Prague, entitled *Prague Bridges*, by Kinton Parkes. The Vltava is spanned at Prague by ten bridges, of which there are three newly built in concrete. They have all been erected by the co-operation of Mencl and Janák, and are examples of the engineering skill of the former united to the architectural skill of the latter, a union of forces which is now taken for granted in Czechoslovakia. The Holešovice - Liben Bridge, which is illustrated on this page, Mr. Parkes describes as "... a very pleasing, graceful erection ...". It is of compressed concrete, with the façades of all the outer concrete parts covered in artificial stone. It has five arches, and is also the widest bridge in Prague, being 21 metres in width.

* * *

The enthusiastic welcome which has greeted the publication of the *de luxe* and ordinary editions of Mr. Brook - Greaves's amazing isometric

The Architectural Review, October 1929.

drawing of *St. Paul's Cathedral* proves that interest in Wren's masterpiece, and in fine draughtsmanship as such, is still very keen. The *de luxe* edition, which, as readers of the REVIEW will remember, was limited to fifty signed and numbered copies, was exhausted within a few days of its publication, and many distinguished architects who applied too late for a copy



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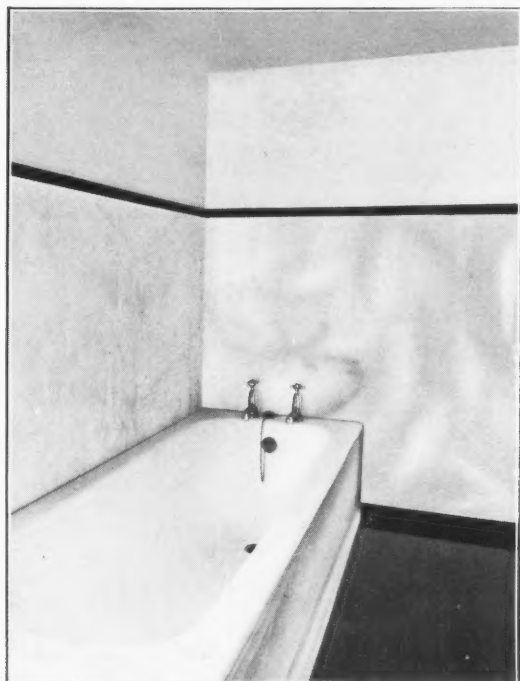
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CAUSERIE.

of this special edition have had to content themselves with the unsigned copies at 30s. each. Fortunately, copies of the first impression of this ordinary edition are still available, but a second printing will probably be necessary shortly, because, as Mr. Tapper has well said, "Mr. Brook-Greaves has produced a unique drawing which should last for all time, both as a study in the construction of a great design, and as an example of masterly architectural draughtsmanship for students to follow. It may be confidently assumed that copies of this drawing will be found in every architectural school and technical library in the world, and in the possession of everyone interested in constructive architecture and fine draughtsmanship."

Sir William J. Noble and Lady Noble have completed their gift of a chapel to Westminster College, Cambridge, by commissioning Mr. W. Jowsey to decorate the apse of the chapel, the entire work forming a memorial to their son, Mr. William Black Noble, who fell in the war.

Westminster College, Cambridge, was built for theological students. The chapel is a delightful example of modern architecture, and is decorated by eleven stained glass windows which are the work of Dr. Douglas Strachan, who used as his theme the *Benedicite*, and whose general scheme is wrought into a series of Biblical pictures from the Old and New Testament. These windows are regarded as being among the finest instances of modern stained glass work in this country.

In the obituary notice of the late Mr. Geoffrey Scott, which was published in the September issue of the REVIEW, the drawing of a portrait of Mr. Scott which accompanied the notice was inadvertently attributed to the late William Rothenstein. For this error we desire to express to Professor Rothenstein our very sincere regrets.

The Architectural Press announce the publication in the early part of this month of a new book by Mr. John M. Holmes, Lecturer at the Architectural Association School of Architecture, entitled *Architectural Shadow Projection*, at the price of 10s. 6d. The book will contain twenty-five full-page plates with explanatory

The Architectural Review, October 1929.

and descriptive letterpress facing each plate, and it is anticipated that it will become the recognized standard textbook on the subject. The architectural student has long felt the need for a book of this kind, and the practising architect also will find it useful as a book of reference.

The coloured frontispiece in this issue is from a painting of the church of SS. Giovanni and Paolo, Venice, by Canaletto, in the Savile Gallery, and is reproduced by courtesy of the Editor of *Apollo*.

Trade and Craft.

The general contractors for *The Windmill Press*, Kingswood, Surrey, were Trollope & Colls, Ltd., and among the artists, craftsmen, and sub-contractors were the following:—Dorking Brick Co. (bricks); F. Lapath (white sand lime bricks); Bath and Portland Stone Company (fireplaces in stone); F. Bradford & Co. (art stone and stair-treads); Smith Walker, Ltd. (structural steel); Tuke and Bell (sewage disposal); J. W. Gray & Son (lightning conductors); S. & E. Collier (tiles); W. James & Co. (patent glazing, casements, and metalwork); Power Contracts, Ltd. (central heating, boilers, and electric wiring); Italia House, Ltd. (electric light fixtures); O'Brien, Thomas & Co. (sanitary fittings); Comyn Ching & Co., Ltd. (door furniture); Haywards, Ltd. (fireproof doors); Hillier & Co. (flowers, shrubs and trees); James Ritchie & Co. (lifts); Thomas Elsley, Ltd. (metalwork); and Drytone, Ltd. (joinery).

The general contractors for *Farnham Chase*, Buckinghamshire, were H. D. Bowyer, of Slough, while amongst the artists, craftsmen, and sub-contractors were the following: Colliers, of Reading (bricks and tiles); T. J. Barnes, Ltd. (artificial stone); Alan G. Wyon (carving); R. E. Pearser & Co., Ltd. (patent glazing and casements); Thos. Potterton (central heating); Griersons, Ltd. (electric wiring and electric heating); J. M. Pirie & Co., Ltd. (electric light fixtures); Samorielle (sanitary fittings); Robersons (panelling); and Samuel Elliott & Sons, Reading (antique doors).

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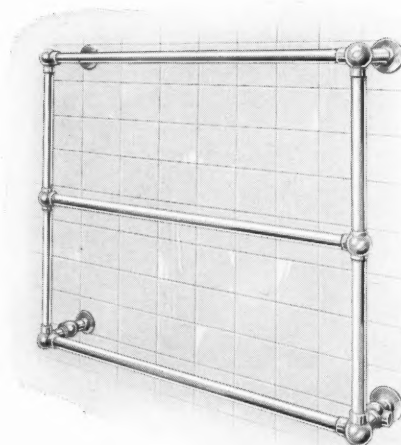
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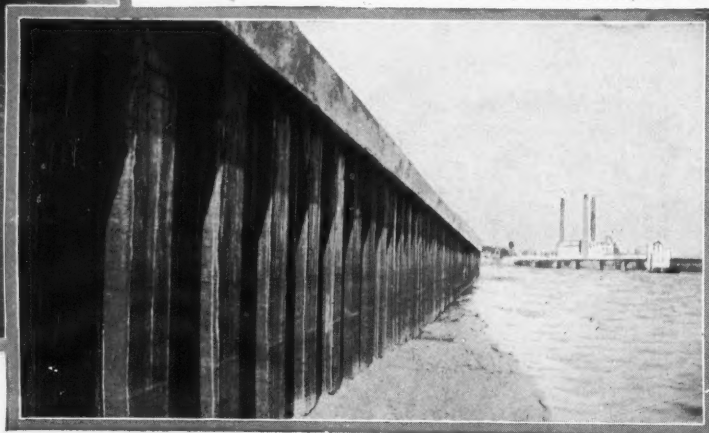
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LONDON SCHOOL OF HYGIENE AND TROPICAL MEDICINE. <i>Associated Architects :</i> Verner O. Rees and P. Morley Horder. <i>Consulting Engineer :</i> T. J. R. Kiernan, B.Sc., M.I.C.E.	<h1 style="text-align: center;">RADIANT PANEL HEATING</h1> <p style="text-align: center;">BY</p> <h2 style="text-align: center;">G. N. HADEN</h2> <p style="text-align: center;">AND SONS LIMITED.</p> <p style="text-align: center;">OF</p> <p style="text-align: center;">LINCOLN HOUSE, 60, KINGSWAY, LONDON, W.C.2.</p> <p style="text-align: center;">The list of buildings given here represents a few of the more important Radiant Panel Heating contracts recently entrusted to us.</p> <p style="text-align: center;">Let "Heating by Haden" be your safeguard against dissatisfaction.</p>			THE NEW CO-OPERATIVE CENTRAL PREMISES, CASTLE STREET, BRISTOL. <i>Architect :</i> L. G. Ekins, Esq., F.R.I.B.A.
LLOYDS BANK HEADQUARTERS. <i>Architects :</i> Sir John Burnet & Partners, M.A., F.R.I.B.A., & Messrs. Campbell Jones, Sons & Smithers, F.F.A./R.I.B.A. <i>Consulting Engineer :</i> Dr. Oscar Faber, O.B.E., D.Sc., M.I.C.E.				MESSRS. FORD'S NEW SHOWROOMS AND OFFICES, REGENT STREET. <i>Architects :</i> Messrs. C. Heathcote & Sons, F.F./R.I.B.A.
ST. LUKE'S BUILDINGS FOR BANK OF ENGLAND <i>Architect :</i> F. W. Troup, Esq., F.S.A., F.R.I.B.A. <i>Consulting Engineer :</i> Dr. Oscar Faber, O.B.E., D.Sc., M.I.C.E.				BOLLING SECONDARY SCHOOL FOR GIRLS, BRADFORD. <i>City Architect :</i> W. Williamsen, Esq., F.R.I.B.A.
INDIA HOUSE, ALDWYCH. <i>Architect :</i> Sir Herbert Baker, A.R.A., F.R.I.B.A. <i>Consulting Engineer :</i> Dr. Oscar Faber, O.B.E., D.Sc., M.I.C.E.				NEW PREMISES FOR Messrs. MOYSES STEVENS, VICTORIA STREET. <i>Architects :</i> Messrs. J. Stanley Beard & Clare, F.A./R.I.B.A. <i>Consulting Engineer :</i> W. C. C. Hawtayne, Esq., M.I.E.E.
NINTH CHURCH OF CHRIST SCIENTIST. <i>Architect :</i> Sir Herbert Baker, A.R.A., F.R.I.B.A. <i>Consulting Engineer :</i> Dr. Oscar Faber, O.B.E., D.Sc., M.I.C.E.				AUDLEY MIXED JUNIOR AND SENIOR ELEMENTARY SCHOOL, BLACKBURN. <i>Borough Engineer :</i> H. M. Webb, Esq., B.Sc., A.M.I.C.E.
NEW GRAMMAR SCHOOL FOR BOYS, BARROW-IN-FURNESS. <i>Borough Engineer :</i> W. C. Persey, Esq.	MESSRS. PUNCH OFFICES, BOUVERIE STREET. <i>Architects :</i> Messrs. Thompson & Walford, F.F./R.I.B.A.	BOURNEMOUTH AND WINTON CO-OPERATIVE SOCIETY PREMISES. <i>Architects :</i> Messrs. Reynolds & Tomlins.	ADELPHI HOTEL, and Messrs. BOOTS, CASH DRUGGISTS, GLASGOW. <i>Architects :</i> Messrs. Bromley, Cartwright and Waumsley, F.F./R.I.B.A.	BRUCEFIELD HOUSE, CLACKMANNANSHIRE, FOR LORD BALFOUR OF BURLEIGH. <i>Architect :</i> James Shearer, Esq., F.R.I.B.A.

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to produce a piling for the purpose of constructing permanent retaining walls capable of withstanding high pressure, yet light in weight. They claim that it provides the maximum strength for the minimum weight of material. The illustration shows "Larssen" Steel Sheet Piling driven in in front of the reinforced construction of Pier No. 2 at Miami Beach, and the sea-wall of "Larssen" at Davis Island, Tampa, Florida.

The British Steel Piling Company, Limited, we are informed, have acquired the selling rights for the British Empire of "Larssen" Steel Piling, large quantities of which have been used abroad. In designing "Larssen" Steel Piling several considerations were kept in view, the chief being



The Architectural Review, October 1929.

For the special information of the Scottish readers of the REVIEW, Messrs. Woodfyt Sales, Ltd., manufacturers of period and modern wooden electric fittings, announce the appointment of Mr. A. R. Munday as their representative for Scotland. Mr. Munday has opened a showroom at 190 West Regent Street, Blythswood Square, Glasgow, C2, where a permanent exhibition may be seen of Messrs. Woodfyt Sales's productions.

* * *

CITY AND COUNTY OF KINGSTON-UPON-HULL.
NEW STREET FROM PARAGON STATION TO BEVERLEY
ROAD, HULL.

COMPETITION FOR FAÇADES.

THE Hull Corporation invite Architects to submit schemes in competition for the façades of the above new street and openings to adjoining streets in accordance with conditions framed by Sir Reginald Blomfield, R.A., P.P.R.I.B.A., who will act as Assessor in adjudicating on the designs submitted.

Premiums of £750, £350, and £150 will be paid to the Authors of the designs placed first, second, and third respectively.

The length of the new street will be approximately 500 yards and its width 100 feet.

Applications for conditions of the competition and a plan of the site should be made to the undersigned accompanied by a payment of £1 1s., which will be returnable on receipt of a bona-fide design. The last date for sending in designs is 12 noon on Saturday, November 30, 1929.

J. R. HOWARD ROBERTS,
Town Clerk,
Guildhall,
Hull.

August 1929.

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* * *

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Architects possessing Caldwell "Classifiles" should refer to Folder No. 4.



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Messrs. Gordon Jeeves, Architects, London.

THE illustration shows the striking appearance of this notable new building. The entire façade from pavement to top cornice is of polished granite relieved by bronze and enamel ornament on ground storey and below cornice. The polished surface of the black granite reflects the changing colours of the sky with delightful effect. Moreover, this beauty is assured of permanence by the use of granite—the imperishable material.

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A LONDON DIARY.

The Architectural Review, October 1929.

TUESDAY, OCTOBER 1—

Porcelains of China ..	12 noon.	BRITISH MUSEUM
Arts and Customs of Ancient Egypt (a).	12 noon.	" "
Monuments of Assyria..	3 p.m.	" "
Greek Sculpture ..	3 p.m.	" "
Early English Furniture	12 noon.	V. AND A. MUSEUM
English Seventeenth-century Furniture.	3 p.m.	" "
Some Painters of Fourteenth-century Italy.	11.50 a.m.	NATIONAL GALLERY
Some Fifteenth-century Florentine Painters compared with some Painters of the Netherlands.	1 p.m.	" "
General Visit ..	11 a.m.	TATE GALLERY
Sailors and Slave-traders of the Eighteenth Century.	12 noon.	" "
Rubens ..	3 p.m.	NATIONAL " PORTRAIT GALLERY
Group Exhibition of Works by L. K. Pearce, W. D. Downs, and Anne Style.	10 a.m.-6 p.m.	THE ARLINGTON GALLERY, 22 OLD BOND ST., W.1
Oil Paintings by William L. Chase and Ralph Chubb.	10 a.m.-6 p.m.	THE GOUPEL GALLERY, 5 REGENT ST., S.W.1
The Campden Hill Club. Paintings, Drawings, and Sculpture. Until the 12th.	10-6	WALKER'S GALLERIES, 118 NEW BOND STREET, W.1

WEDNESDAY, OCTOBER 2—

Potters of Old England	12 noon.	BRITISH MUSEUM
Arts and Customs of Ancient Egypt (b).	12 noon.	" "
Britain before the Roman Conquest.	3 p.m.	" "
Greek and Roman Life	3 p.m.	" "
Oriental Rugs ..	12 noon.	V. AND A. MUSEUM
Tapestries ..	3 p.m.	" "
Indian Section: Metalwork.	3 p.m.	" "
Leonardo, some of his Contemporaries, and Michelangelo.	11 a.m.	NATIONAL GALLERY
Leonardo, some of his Contemporaries, and Michelangelo.	12 noon.	" "
Turner and Landscape	11 a.m.	TATE GALLERY
The Wesleys and their Work.	12 noon.	" "
	3 p.m.	NATIONAL " PORTRAIT GALLERY

THURSDAY, OCTOBER 3—

The Romans and their Art.	12 noon.	BRITISH MUSEUM
How the Bible Came Down to Us.	12 noon.	" "
The Anglo-Saxon Period	3 p.m.	" "
The Romans in Britain	3 p.m.	" "
English Eighteenth-century Furniture.	12 noon.	V. AND A. MUSEUM

THURSDAY, OCTOBER 3—(continued.)

General Tour ..	3 p.m.	V. AND A. MUSEUM
Glass ..	7 p.m.	" "
Celtic Ornament ..	7 p.m.	" "
Netherlands Painting in Fifteenth Century.	11 a.m.	NATIONAL GALLERY
Netherlands Painting in Fifteenth Century.	12 noon.	" "
Watts, Stevens ..	11 a.m.	TATE GALLERY
The American War of Independence.	12 noon.	" "
French Painting—I ..	3 p.m.	NATIONAL " PORTRAIT GALLERY
	3 p.m.	WALLACE COLLECTION

FRIDAY, OCTOBER 4—

Craftsmen of the Middle Ages.	12 noon.	BRITISH MUSEUM
The Early Christian Period.	12 noon.	" "
Between the Old Testament and New.	3 p.m.	" "
Origins of Writing and Materials.	3 p.m.	" "
General Tour ..	12 noon.	V. AND A. MUSEUM
Early English Furniture	12 noon.	" "
Jade ..	3 p.m.	" "
A General Tour ..	11 a.m.	NATIONAL GALLERY
Some Recent Painting..	12 noon.	TATE GALLERY
Pitt and Charles Fox ..	11 a.m.	" "
	3 p.m.	NATIONAL " PORTRAIT GALLERY
French Painting—II ..	3 p.m.	WALLACE COLLECTION

SATURDAY, OCTOBER 5—

History of Handwriting in West Europe.	12 noon.	BRITISH MUSEUM
Life and Arts of the Middle Ages.	12 noon.	" "
Tour of Several Sections	3 p.m.	" "
A Sectional Tour ..	3 p.m.	" "
Goldwork and Jewellery	12 noon.	V. AND A. MUSEUM
Precious Stones ..	3 p.m.	" "
Indian Section: Sculpture	3 p.m.	" "
Precious Stones ..	7 p.m.	" "
Italian Sculpture ..	7 p.m.	" "
Drawing ..	11 a.m.	NATIONAL GALLERY
Reynolds and his Circle	12 noon.	" "
Miniatures ..	11 a.m.	TATE GALLERY
	12 noon.	WALLACE COLLECTION

MONDAY, OCTOBER 7—

Records of Babylon and Assyria—I.	12 noon.	BRITISH MUSEUM
Arts and Customs of Ancient Egypt—I.	12 noon.	" "
Monuments of Egypt—I	3 p.m.	" "
Monuments of Assyria—I	3 p.m.	" "
Oil Paintings ..	12 noon.	V. AND A. MUSEUM
Miniatures ..	12 noon.	" "
Watercolours ..	3 p.m.	" "
Chinese Pottery ..	3 p.m.	" "
Dutch Portraiture ..	11 a.m.	NATIONAL GALLERY
Hogarth, Millais ..	12 noon.	" "
	11 a.m.	TATE GALLERY

MONDAY, OCTOBER 7—(continued.)

Hogarth, Millais ..	12 noon.	TATE GALLERY
Steele and the Coffee-houses.	3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—III ..	3 p.m.	WALLACE COLLECTION
"The Spell of England."	10-6	WALKER'S GALLERIES, 118 NEW BOND STREET, W.1
Drawings in Creta by Inigo Thomas. Until the 19th.	Sat. 10-1	" "

TUESDAY, OCTOBER 8—

Arts and Customs of Ancient Egypt—I.	12 noon.	BRITISH MUSEUM
Monuments of Egypt—I	12 noon.	" "
Monuments of Assyria—I	3 p.m.	" "
Arts and Customs of Ancient Egypt—II.	3 p.m.	" "
Illuminated MSS. ..	12 noon.	V. AND A. MUSEUM
Raphael Cartoons ..	3 p.m.	" "
El Greco ..	11.50 a.m.	NATIONAL GALLERY
Velazquez ..	1 p.m.	" "
Blake, Rossetti ..	11 a.m.	TATE GALLERY
The Industrial Revolution	12 noon.	" "
	3 p.m.	NATIONAL " PORTRAIT GALLERY
French Painting—IV ..	3 p.m.	WALLACE COLLECTION

WEDNESDAY, OCTOBER 9—

A Selected Subject ..	12 noon.	BRITISH MUSEUM
Early Greece (Crete and Mycenae).	12 noon.	" "
Early Age of Italy (Etruscans, etc.).	3 p.m.	" "
A Selected Subject ..	3 p.m.	" "
Lacquer ..	12 noon.	V. AND A. MUSEUM
Ironwork ..	3 p.m.	" "
Indian Section: Architecture.	3 p.m.	" "
Hogarth, Reynolds, Gainsborough, and Romney.	11 a.m.	NATIONAL GALLERY
Hogarth, Reynolds, Gainsborough and Romney.	12 noon.	" "
Eighteenth-century Painting.	11 a.m.	TATE GALLERY
Eighteenth-century Painting.	12 noon.	" "
Wilberforce ..	3 p.m.	NATIONAL PORTRAIT GALLERY

THURSDAY, OCTOBER 10—

Origins of Architecture—I (Greek).	12 noon.	BRITISH MUSEUM
Early Age of Italy (Etruscans, etc.).	12 noon.	" "
Early Britain—I (Old Stone Age).	3 p.m.	" "
Life and Arts of the Dark Ages—I.	3 p.m.	" "
Races—I.	12 noon.	V. AND A. MUSEUM
Ivories ..	3 p.m.	" "
Early Renaissance Sculpture.	3 p.m.	" "
Jade and Lacquer ..	7 p.m.	" "
English Medieval Sculpture.	7 p.m.	" "
Some Pictures in the Mond Collection.	11 a.m.	NATIONAL GALLERY
Some Pictures in the Mond Collection.	12 noon.	" "

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A LONDON DIARY.

The Architectural Review, October 1929.

THURSDAY, OCTOBER 10—(continued.)

French Painting ..	11 a.m.	TATE GALLERY
" " " "	12 noon.	" " "
The War Against Napoleon.	3 p.m.	NATIONAL " PORTRAIT GALLERY
French Painting—V ..	3 p.m.	WALLACE COLLECTION

FRIDAY, OCTOBER 11—

Early Greece (Crete and Mycenae).	12 noon.	BRITISH MUSEUM
How the Bible Came Down to Us.	12 noon.	" " "
Greek and Roman Life—I	3 p.m.	" " "
Greek Sculpture—I (Before 450 B.C.).	3 p.m.	" " "
Donatello ..	12 noon.	V. AND A. MUSEUM
Tudor and Jacobean Furniture.	12 noon.	" " "
Stained Glass ..	3 p.m.	" " "
Mantegna, Crivelli, and the Paduans.	11 a.m.	NATIONAL GALLERY
Mantegna, Crivelli, and the Paduans.	12 noon.	" " "
Turner and Landscape	11 a.m.	TATE GALLERY
" " " "	12 noon.	" " "
Castlereagh and Canning	3 p.m.	NATIONAL " PORTRAIT GALLERY
French Painting—VI ..	3 p.m.	WALLACE COLLECTION

SATURDAY, OCTOBER 12—

Early Britain—II (Late Stone Age).	12 noon.	BRITISH MUSEUM
Early Christian Period	12 noon.	" " "
A Sectional Tour ..	3 p.m.	" " "
Tour of Several Sections	3 p.m.	" " "
Bayeux Tapestry—I ..	12 noon.	V. AND A. MUSEUM
Bayeux Tapestry—II ..	3 p.m.	" " "
Indian Section: Cave Painting.	3 p.m.	" " "
Oriental Armour ..	7 p.m.	" " "
Rodin ..	7 p.m.	" " "
English Painting in the Nineteenth Century.	11 a.m.	NATIONAL GALLERY
English Painting in the Nineteenth Century.	12 noon.	" " "
General Visit ..	11 a.m.	TATE GALLERY
" " " "	12 noon.	" " "
History of the Collection	12 noon.	WALLACE COLLECTION

MONDAY, OCTOBER 14—

Arts and Customs of Ancient Egypt—I.	12 noon.	BRITISH MUSEUM
Records of Babylon and Assyria—I.	12 noon.	" " "
Greek Sculpture—I (Before 450 B.C.).	3 p.m.	" " "
Monuments of Egypt—II	3 p.m.	" " "
Della Robbia ..	12 noon.	V. AND A. MUSEUM
Domestic Glass ..	12 noon.	" " "
Malolca ..	3 p.m.	" " "
English Pottery ..	3 p.m.	" " "
Dutch Landscape and Genre.	11 a.m.	NATIONAL GALLERY
Dutch Landscape and Genre.	12 noon.	" " "

MONDAY, OCTOBER 14—(continued.)

Some Recent Painting ..	11 a.m.	TATE GALLERY
" " " "	12 noon.	" " "
Georgian Dramatisis ..	3 p.m.	NATIONAL " PORTRAIT GALLERY
French Furniture	3 p.m.	WALLACE COLLECTION
Exhibition by the Lyceum Club.	10-6	THE GIEVES ART GALLERY

TUESDAY, OCTOBER 15—

Early Britain—II (Bronze Age).	12 noon.	BRITISH MUSEUM
Life and Arts of the Dark Races—II.	12 noon.	" " "
Greek Sculpture—II (Elgin Marbles).	3 p.m.	" " "
Monuments of Assyria—II	3 p.m.	" " "
Oriental Pottery ..	12 noon.	V. AND A. MUSEUM
French Pottery ..	3 p.m.	" " "
Some Italian Portraits	11.50 a.m.	NATIONAL GALLERY
Some Portraits of Other Nations.	1 p.m.	" " "
Hogarth—Pre-Raphaelites.	11 a.m.	TATE GALLERY
Hogarth—Pre-Raphaelites.	12 noon.	" " "
George IV ..	3 p.m.	NATIONAL PORTRAIT GALLERY
Titian, Van Dyck, and Gainsborough.	3 p.m.	WALLACE COLLECTION

Memorial Exhibition of Work by the late Katherine McCracken.	10-6	THE ARLINGTON GALLERY
Watercolour Drawings by M. A. Bovenschen.	10-6	WALKER'S GALLERIES, 118 NEW BOND STREET, W.1
Until the 28th.	Sat. 10-1	" " "

WEDNESDAY, OCTOBER 16—

A Selected Subject ..	12 noon.	BRITISH MUSEUM
Early Britain—I (Old Stone Age).	12 noon.	" " "
The Romans in Britain—I (Conquest).	3 p.m.	" " "
Early Britain—II (Late Stone Age).	3 p.m.	" " "
Tapestries ..	12 noon.	V. AND A. MUSEUM
Vestments ..	3 p.m.	" " "
Indian Section: Metalwork.	3 p.m.	" " "
Holbein, Van Dyck, and Reynolds.	11 a.m.	NATIONAL GALLERY
Holbein, Van Dyck, and Reynolds.	12 noon.	" " "
Constable and Landscape	11 a.m.	TATE GALLERY
" " " "	12 noon.	" " "
A Survey of English Portrait-painting.	3 p.m.	NATIONAL " PORTRAIT GALLERY
Watercolours of England, North and South, by Rupert Butler. Until the 29th.	10-6	WALKER'S GALLERIES, 118 NEW BOND STREET, W.1

THURSDAY, OCTOBER 17—

Greek Vases—I ..	12 noon.	BRITISH MUSEUM
Greek and Roman Life—I	12 noon.	" " "
The Romans in Britain—I (Conquest).	3 p.m.	" " "

THURSDAY, OCTOBER 17—(continued.)

Early Britain—II (Late Stone Age).	3 p.m.	BRITISH MUSEUM
Ecclesiastical Metalwork	12 noon.	V. AND A. MUSEUM
English Plate ..	3 p.m.	" " "
European Arms and Armour.	7 p.m.	" " "
Illuminated MSS. ..	7 p.m.	" " "
Italian Primitives ..	12 noon.	NATIONAL GALLERY
Blake, Watts ..	11 a.m.	TATE GALLERY
" " " "	12 noon.	" " "
William IV and Reform	3 p.m.	NATIONAL " PORTRAIT GALLERY
Selected Pictures ..	3 p.m.	WALLACE COLLECTION

FRIDAY, OCTOBER 18—

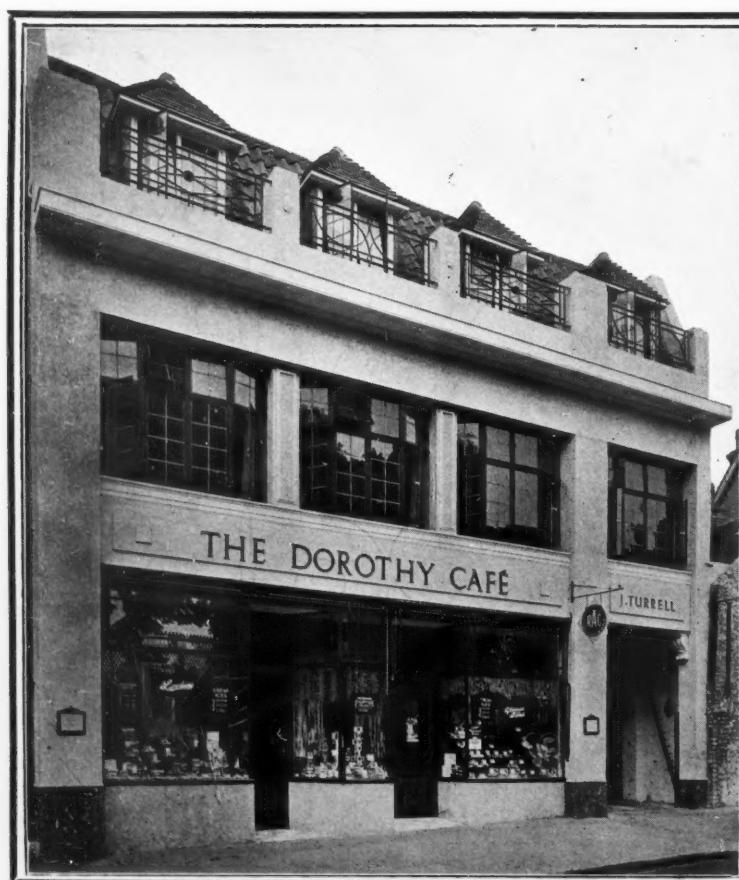
How the Bible Came Down to Us—I: MSS.	12 noon.	BRITISH MUSEUM
Illuminated Manuscripts	12 noon.	" " "
Monuments of Assyria—II	3 p.m.	" " "
Greek Sculpture—II: (a) (Elgin Marbles).	3 p.m.	" " "
General Tour ..	12 noon.	V. AND A. MUSEUM
Georgian Furniture ..	12 noon.	" " "
Japanese Prints ..	3 p.m.	" " "
Painting in the Netherlands.	11 a.m.	NATIONAL GALLERY
Painting in the Netherlands.	12 noon.	" " "
Reynolds and Portraiture	11 a.m.	TATE GALLERY
" " " "	12 noon.	" " "
Early Victorian Statesmen.	3 p.m.	NATIONAL " PORTRAIT GALLERY
Rembrandt ..	3 p.m.	WALLACE COLLECTION

SATURDAY, OCTOBER 19—

The Romans in Britain —II (Life and Arts).	12 noon.	BRITISH MUSEUM
Early Britain — III (Bronze Age).	12 noon.	" " "
Tour of Several Sections	3 p.m.	" " "
A Sectional Tour ..	3 p.m.	" " "
Jade and Lacquer ..	12 noon.	V. AND A. MUSEUM
Michelangelo ..	3 p.m.	" " "
Indian Section: General Tour.	3 p.m.	" " "
General Tour ..	7 p.m.	" " "
English Landscape Paintings.	7 p.m.	" " "
Botticelli and the Bellinis	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" " "
Rossetti ..	11 a.m.	TATE GALLERY
" " " "	12 noon.	" " "
Dutch Genre ..	12 noon.	WALLACE COLLECTION

MONDAY, OCTOBER 21—

Records of Babylon and Assyria—II.	12 noon.	BRITISH MUSEUM
Arts and Customs of Ancient Egypt—III.	12 noon.	" " "
Monuments of Egypt—II	3 p.m.	" " "
Greek Sculpture—II: (b) (Elgin Marbles).	3 p.m.	" " "
Architecture—I ..	12 noon.	V. AND A. MUSEUM
Persian Metalwork ..	12 noon.	" " "
Architecture—II ..	3 p.m.	" " "



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MONDAY, OCTOBER 21—(continued.)

Hispano-Moresque Pottery.	3 p.m.	V. AND A. MUSEUM
Correggio and the Late Venetians.	11 a.m.	NATIONAL GALLERY
Correggio and the Late Venetians.	12 noon.	"
French Painting.	11 a.m.	TATE GALLERY
The Romantic Revival.	3 p.m.	NATIONAL " PORTRAIT GALLERY
Miniatures.	3 p.m.	WALLACE COLLECTION

TUESDAY, OCTOBER 22—

Greek Vases—II.	12 noon.	BRITISH MUSEUM
Greek and Roman Life—II.	12 noon.	"
Arts and Customs of Ancient Egypt—III.	3 p.m.	"
Records of Babylon and Assyria—II.	3 p.m.	"
English Porcelain—I.	12 noon.	V. AND A. MUSEUM
English Porcelain—II.	3 p.m.	"
Venetian Art in the Sixteenth Century.	11.50 a.m.	NATIONAL GALLERY
Dutch Landscape and Genre.	1 p.m.	"
Eighteenth-century Painting.	11 a.m.	TATE GALLERY
Eighteenth-century Painting.	12 noon.	"
Queen Victoria and the Prince Consort.	3 p.m.	NATIONAL PORTRAIT GALLERY
Some Italian Pictures.	3 p.m.	WALLACE COLLECTION

WEDNESDAY, OCTOBER 23—

A Selected Subject.	12 noon.	BRITISH MUSEUM
Early Britain—IV (Iron Age).	12 noon.	"
Anglo-Saxon Period—I.	3 p.m.	"
Life and Arts of the Dark Ages—III.	3 p.m.	"
Enamels.	12 noon.	V. AND A. MUSEUM
Continental Porcelain.	3 p.m.	"
Indian Section: Rugs.	3 p.m.	"
Rubens and Van Dyck.	11 a.m.	NATIONAL GALLERY
Pre-Raphaelites.	12 noon.	"
Pre-Raphaelites.	11 a.m.	TATE GALLERY
Medieval Painting in England.	12 noon.	"
Portraits by I. M. Cohen, R.P. R.O.I.	10-6	WALKER'S GALLERIES, 118 NEW BOND STREET, W.1

THURSDAY, OCTOBER 24—

Origins of Architecture—II (Roman, etc.).	12 noon.	BRITISH MUSEUM
The Romans in Britain—I (Conquest).	12 noon.	"
Monuments of Egypt—III (Mausoleum, etc.).	3 p.m.	"
Greek Sculpture—III.	3 p.m.	"
Vestments I—.	12 noon.	V. AND A. MUSEUM
Vestments II—.	3 p.m.	"
Goldwork and Jewellery.	7 p.m.	"
English Primitives.	7 p.m.	"

THURSDAY, OCTOBER 24—(continued.)

Some Masterpieces.	11 a.m.	NATIONAL GALLERY
Some Recent Painting.	12 noon.	"
Disraeli.	11 a.m.	TATE GALLERY
Disraeli.	12 noon.	"
Disraeli.	3 p.m.	NATIONAL PORTRAIT GALLERY
Dutch Landscape.	3 p.m.	WALLACE COLLECTION

FRIDAY, OCTOBER 25—

Greek and Roman Life—II.	12 noon.	BRITISH MUSEUM
How the Bible Came Down to Us—II.	12 noon.	"
Between the Old Testament and New.	3 p.m.	"
The Romans in Britain—I (Life and Arts).	3 p.m.	"
Lace.	12 noon.	V. AND A. MUSEUM
Chippendale.	12 noon.	"
Chinese Sculpture.	3 p.m.	"
Piero della Francesca, Perugino, and Raphael.	11 a.m.	NATIONAL GALLERY
Piero della Francesca, Perugino, and Raphael.	12 noon.	"
Hogarth and Illustration.	11 a.m.	TATE GALLERY
Gladstone.	12 noon.	"
Gladstone.	3 p.m.	NATIONAL PORTRAIT GALLERY
French Life and Art.	3 p.m.	WALLACE COLLECTION

SATURDAY, OCTOBER 26—

Historical and Literary MSS.	12 noon.	BRITISH MUSEUM
Origins of Writing and Materials.	12 noon.	"
A Sectional Tour.	3 p.m.	"
Tour of Several Sections.	3 p.m.	"
Early Costumes.	12 noon.	V. AND A. MUSEUM
Costumes of the Seventeenth Century.	3 p.m.	"
Indian Section: Pottery.	3 p.m.	"
English Plate.	7 p.m.	"
Ironwork.	7 p.m.	"
Representation and Invention.	11 a.m.	NATIONAL GALLERY
Representation and Invention.	12 noon.	"
Turner.	11 a.m.	TATE GALLERY
Selected Pictures.	12 noon.	"
Selected Pictures.	12 noon.	WALLACE COLLECTION

MONDAY, OCTOBER 28—

Arts and Customs of Ancient Egypt—IV.	12 noon.	BRITISH MUSEUM
Hittite and Hebrew Collections.	12 noon.	"
The Early Christian Period—I.	3 p.m.	"
Monuments of Egypt—III (Mausoleum, etc.).	3 p.m.	"
Costumes of the Eighteenth Century.	12 noon.	V. AND A. MUSEUM
English Embroideries.	12 noon.	"
Costumes of the Nineteenth Century.	3 p.m.	"
Far-Eastern Pottery.	3 p.m.	"
English Painting in the Eighteenth Century.	11 a.m.	NATIONAL GALLERY

MONDAY, OCTOBER 28—(continued.)

English Painting in the Eighteenth Century.	12 noon.	NATIONAL GALLERY
Watts, Stevens.	11 a.m.	TATE GALLERY
Watts, Stevens.	12 noon.	"
The "Gothic" Novelists.	3 p.m.	NATIONAL PORTRAIT GALLERY
History of the Collection.	3 p.m.	WALLACE COLLECTION

TUESDAY, OCTOBER 29—

Early Christian Period—II.	12 noon.	BRITISH MUSEUM
Anglo-Saxon Period.	12 noon.	"
Greek Sculpture—III (Mausoleum, etc.).	3 p.m.	"
Monuments of Assyria—III.	3 p.m.	"
Italian Renaissance Furniture.	12 noon.	V. AND A. MUSEUM
French Renaissance Furniture.	3 p.m.	"
Some Recent Acquisitions.	11.50 a.m.	NATIONAL GALLERY
Blake, Rossetti.	1 p.m.	"
Blake, Rossetti.	11 a.m.	TATE GALLERY
Holbein.	12 noon.	"
Holbein.	3 p.m.	NATIONAL PORTRAIT GALLERY
Rubens, Poussin, and Velazquez.	3 p.m.	WALLACE COLLECTION

WEDNESDAY, OCTOBER 30—

Anglo-Saxon Period—II.	12 noon.	BRITISH MUSEUM
Life and Arts of the Dark Ages—IV.	12 noon.	"
Greek Sculpture—IV (Ephesus, etc.).	3 p.m.	"
A Selected Subject.	3 p.m.	"
French Furniture.	12 noon.	V. AND A. MUSEUM
General Tour.	3 p.m.	"
Indian Section: Mogul Art.	3 p.m.	"
Some French Painters.	11 a.m.	NATIONAL GALLERY
Some French Painters.	12 noon.	"
French Painting.	11 a.m.	TATE GALLERY
Elizabethan Portraits.	12 noon.	"
Elizabethan Portraits.	3 p.m.	NATIONAL PORTRAIT GALLERY

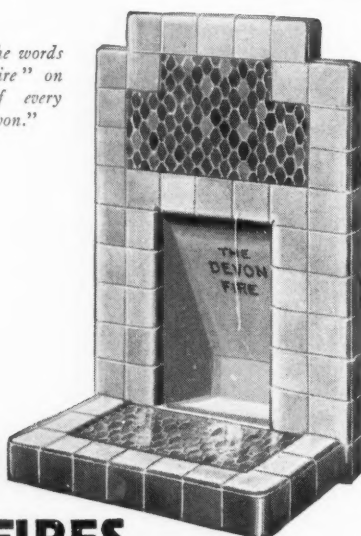
THURSDAY, OCTOBER 31—

How the Bible Came Down to Us—II: Print.	12 noon.	BRITISH MUSEUM
Arts and Customs of Ancient Egypt—IV.	12 noon.	"
Life and Arts of the Middle Ages.	3 p.m.	"
Greek Sculpture—IV.	3 p.m.	"
Watercolours.	12 noon.	V. AND A. MUSEUM
Glass.	3 p.m.	"
Raphael Cartoons.	7 p.m.	"
Medieval Ivories.	7 p.m.	"
Italian Pictures.	11 a.m.	NATIONAL GALLERY
Italian Pictures.	12 noon.	"
Turner.	11 a.m.	TATE GALLERY
Turner.	12 noon.	"
Edward VII.	3 p.m.	NATIONAL PORTRAIT GALLERY
English Portraits.	3 p.m.	WALLACE COLLECTION

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